Finarte



AFRICAN ART
A PRESTIGIOUS SWISS COLLECTION
Works from the Georges Keller and Paolo Morigi collections

14 OCTOBER 2020, Milan







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Milan, Wednesday 14 October 2020



SESSION
5.30 p.m.
lots 1 - 77

EXHIBITIONS:

Milan: from Monday14 September until Wednesday 14 October 2020
Via Paolo Sarpi, 6, Finarte Milan

SALES CONDITION
See the detailed important notices
at the end of the catalogue



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Cards and advice
Roberto Ballarini

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* Roberto Ballarini (Historical Archive)
* The Museum of Cultures (Musec), Lugano
* All collectors who have collaborated while maintaining anonymity

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Bambara, puppet 115 cm (**lot 22**)

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A PRESTIGIOUS SWISS COLLECTION

THE HISTORY

The collector putting his work on display is an eclectic "observer of beauty" born in Lugano in the Canton of Ticino. Since the '60s, he has been active in the fashion and hotel world. When he was young, he started to put together a collection of African sculptures. Today, this collection totals more than 100 sculptures, all handpicked for their notable aesthetic quality, and are representative of the most important groups on the African continent.
Beyond friendship, his meeting Paolo Morigi represented a cultural enrichment and the opportunity to acquire a collection of African works, all of an outstanding pedigree from significant collections, as the years passed. First and foremost is the prestigious collection of Georges Keller, famous dealer of Swiss art born in Bern.
In 2002, he agreed to exhibit 40 works from his collection in an exhibition organised in Lugano in Palazzo Riva, in the headquarters of the Swiss-Italian Bank (Banca Svizzerra Italiana). For the occasion, this catalogue was published:

Venturi Luca M., "Anime antiche, arte negra, da una raccolta di sculture dell'Africa occidentale" Bank BSI, Lugano 2002

At the same time, the Museum of Cultures (MUSEC) was holding an exhibition of African sculptures from the famous collection of Swiss merchant Han Coray. Both events achieved great success thanks to the quality of the works on display, and were mentioned in papers like "Il Corriere del Ticino", "Il Corriere della Sera", and "Il Giornale" in Milan.

The collection that Finarte previews in Milan consists of 77 lots, largely from the Georges Keller collection, and therefore also from Paolo Morigi. All these works were acquired by the current owner between 1960 and 2000, before Morigi sold his collection at Sotheby's auction, organised in two rounds in Paris in June and December 2005.



Venturi Luca M., "Anime antiche, arte negra, da una raccolta di sculture dell'Africa occidentale" Bank BSI, Lugano 2002



Right from a young age, Morigi displayed his interest in the primitive art of the people of Africa and Oceania. After several stays in Africa, he moved to Lugano and obtained Swiss citizenship. In the ‘60s, he became an even more prolific art dealer, acquiring works from the collections of Han Coray (*) and Georges Frédéric Keller (**). It is here that he met Swiss sculptor and painter Serge Brignoni, with whom he formed a long friendship.
As the years passed, he became an ethnologist and honed his craft as an art dealer and academic as the vice-president of the Swiss Association of Experts in Non-European Art. He also penned many essays and books about African art and culture.



Paolo Morigi:
documents from Musec, Lugano

(*) *Han Coray* (Thal, Switzerland 1880 - Zurich 1974)

At the start of the 1900s, he was one of the most important Swiss collectors of modern works of art, and became a gallery owner in Zurich from 1916 onwards.
He exhibited works from great artists like Gaugain, Van Gogh, Kandinsky, Klee, and was a reference point for Dadaist and avant-garde culture.
In 1917, at the inaugural Dadaism exhibition, he exhibited the first “black art” works. From 1919 onwards, he started to collect African art, largely from Parisian gallery owner Paul Guillaume.
He became a friend of Paolo Morigi and, throughout the years, sold him many African works. In 1968, he asked the young Morigi to select 100 sculptures from his impressive collection to illustrate them in a catalogue. Morigi gladly obliged, selected Coray’s works and signed the volume like this:

Paolo Morigi “Meisterwerke altafrikanischer Kultur aus der Sammlung Casa Coray” Agnuzzo-Lugano 1968



Paolo Morigi “Meisterwerke altafrikanischer Kultur aus der Sammlung Casa Coray” Agnuzzo-Lugano 1968

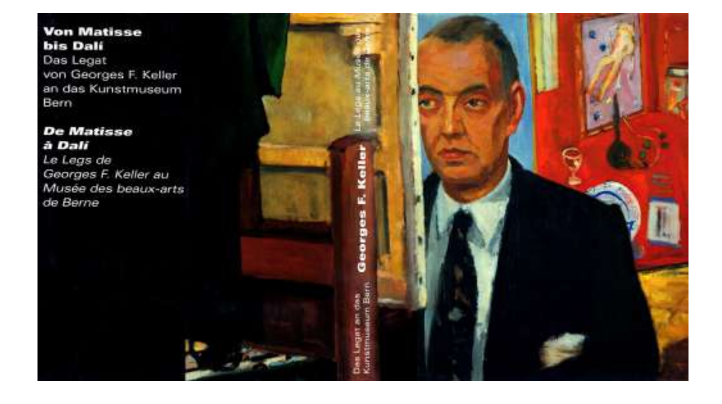
(**) Georges (George) Frédéric Keller (Berna 1899 - Davos 1981)

Of Swiss and Brazilian origin, Keller became a famous collector and dealer of modern art. In 1909, he was based in Paris and developed an interest in the many young, bohemian artists who lived in the capital. With their zeal for innovation, they sought to break the aesthetic canon developed by the impressionists of the late 19th century. Many gallery owners used this as a platform to display new works to the public in the French capital. Even African works, which were relatively unknown back then, were given particular attention by collectors and young artists. Keller opened a series of galleries in quick succession, where he exhibited the paintings of artists who were establishing themselves, including Henri Matisse, Amedeo Modigliani, Chaim Soutine, Pablo Picasso, Pierre Sicard, and Salvador Dalí among others.

In Paris, Keller managed the "Galerie Georges Petit" with various business partners, where he displayed the works of Pierre Sicard (1900-1980) in 1930.
In 1931, he organised a large exhibition of 150 of the works of Henri Matisse (1869-1954).
In 1933, he helped the American collector Albert Barnes (1872-1951) to gather the necessary documentation to publish Matisse's works. In the following years, he became Barnes' advisor and, until Barnes died, helped him acquire many works from established painters who would later constitute the corpus of the National Gallery of Washington.

After thirty years of dedicated activity, Keller gathered together a significant collection of modern works of art. In 1951, he decided to give this collection to the Musée de Beaux-Arts in Bern, the city where he was born. In his will, he sought to ensure that the Museum would inherit all his works, including those he acquired in the following 30 years until his death in 1981. By that point, his main interest had become primitive art.

He was 19 years old when, in Paris, he bought his first african sculpture from Henri Epstein, a painter of Polish origin. It is described under the label "Baulé Figure of 34cm. Sotheby's, Morigi Collection, December 2005, lot 63".
In the '30s, Keller acquired objects from already-established experts like Charles Ratton (1895-1986) and Louis Carré (1897-1977). He had thus formed an organic collection of primitive works. Subsequently, as the years passed, he sought to surround himself solely with tribal sculptures.



The details of Georges Keller's life are taken from: Kuthy Sandor "De Matisse à Dalì: Le Legs de Georges F. Keller au Musée des Beaux-Art de Berne" Bern 1998

In 1980, at the age of 81, Keller left a bequest of all his works of modern art to the Musée de Beaux-Arts in Bern. It was the most substantial collection that an art dealer had ever donated to a Swiss museum. They were all works that, collected since the ‘20s, had obtained an inestimable value in the art market as the years had gone by.
In the same year, the Museum organised an exhibition with Keller’s primitive art sculptures. The curator of the Museum, Doctor Hugo Wagner, at the time lacked expert staff to organise this impromptu exhibition. He therefore asked for help from the Swiss capital’s Musée d’Histoire, which worked with him and made the entire department’s ethnography specialists available. Ethnologists Harri Zuaff, Ernst J. Klay and Bernhard Gardi contributed to this effort, assisted on the organisational side of things by Sandor Kuthy, Cesar Menz and the Morigi couple who, in effect, became co-organisers of the event.
From the 22nd August to the 2nd November 1980, 335 tribal sculptures from Keller’s private collection were exhibited in the rooms of the Musée de Beaux-Arts.



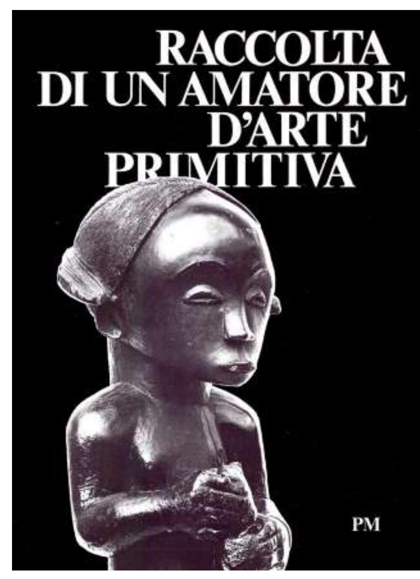
Georges Keller in his flat in Davos (Switzerland) in 1980
Documents: Paolo Morigi Archive

Primitive art from the Keller collection in a room in the Musée de Beaux-Arts in Bern (1980)
Documents taken from Kuthy Sandor (1998) pag. 53



For such an occasion, Keller wanted to remain anonymous and instead asked his young friend Morigi to create the catalogue. For years, they had shared the same passion for primitive art and trusted each other. The catalogue, a prestigious volume of 480 pages and 335 illustrated tribal sculptures, was written by Morigi in four languages and published in 100 numbered copies with the contribution and copyright of the Museum. 45 of the most important groups from Africa and 8 from Oceania are also mentioned and included with their historical and geographic context.
The French edition, with a list of the 335 works on display, drawn up to simplify visiting the exhibition, was curated by Doctor Hans Christoph von Tavel, the Museum's new curator.

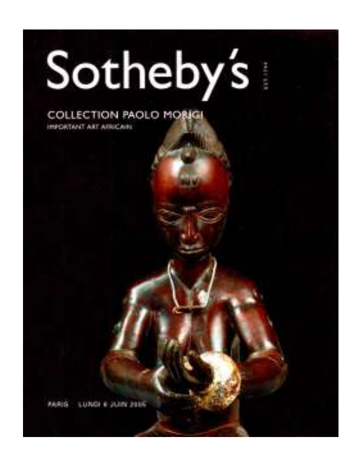
At the exhibition's conclusion, the owner donated 8 African sculptures to the Museum (1980). Keller passed away the following year at his residence in Davos in 1981. These 8 works donated to the Museum were subsequently reproduced in Kuthy Sandor's volume in 1998.
Paolo Morigi, following Keller's death, had to wait until 1989 to be able to acquire a large part of his collection. Throughout the years, Morigi increased his activity by participating in international auctions where he acquired tribal works from famous collections put together in the early 1900s. In 2005, he entrusted the sale of his large collection to Sotheby's, which was split into two rounds of auctions in Paris.



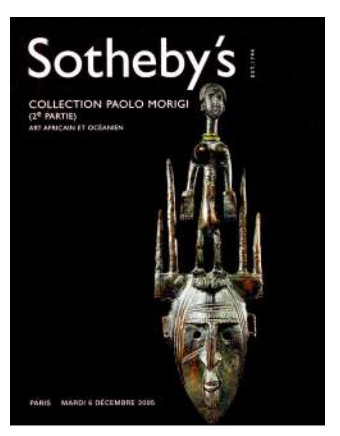
Morigi Paolo "Raccolta di un amatore d'arte primitiva" Magliaso, Lugano & Kunstmuseum Bern, Switzerland 1980



Hans Christoph Von Tavel "Art d'Afrique et d'Océanie - Une collection privée inconnue"Musée des Beaux-Art in Bern 1980 (Guide in French)



SOTHEBY'S "Collection Paolo Morigi" Paris, auction on the 6th June 2005

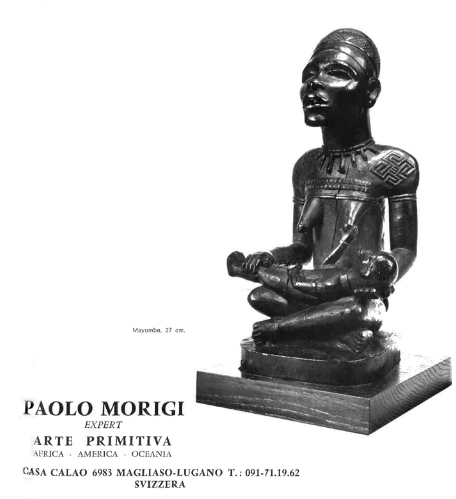


***SOTHEBY'S "Collection Paolo Morigi (2nd round)
Art Africain et Océanien"
Paris, auction on 6th December 2005***

The two catalogues include the works and history of the previous owners. Many greats are found among them, including, Georges Keller, Han Coray, Josef Muller, Charles Ratton, Louis Carré, Andrè Lefevre, Ernst Asher, Helmut Gernsheim, Ralf Nash, André Fourquet, René Rasmussen, Pierre Veritè, Emil Storrer, and Robert Duperrier. These are some of the collectors and dealers who, in the first half of the 1900s, acquired tribal objects which had been created by the genius of their sculptors, despite being crafted by people some call 'primitive'. These works of art are considered to be of universal heritage.

In 2016, Morigi received the news that a Yombe sculpture in New York was sold for 3,250,000 dollars. It was a rare maternity figure, 27cm tall, which he acquired in 1976 in Ascona, and gave to the collector Murray Frum from Toronto two years later. This was a stellar ending to his career a year before his death in 2017.

In his lengthy career, Morigi collaborated with various Swiss museums and was a supporter of the Museo delle Culture (Museum of Cultures) in Lugano. In 2005, he donated his "book collection" to the Museum, which today constitutes the core of the library. The collection is made up of more than 4,000 volumes divided into three sections: there are 2,200 volumes about the art of different ethnicities and the archaeology of the various civilisations in Africa, America and Oceania; 1,000 volumes about art and archaeology; and 800 catalogues from the most significant auctions in the world, as well as various magazines and travel photos. Furthermore, he also convinced his friend Serge Brignoni to donate his collections of Oceanic and African art to the city of Lugano.





Advertising insert of Morigi taken from magazine "Arts d'Afrique Noire" num. 17, Spring 1976, pag. 45
Morigi Yombe Maternity Figure



George Keller with Salvador Dalí in Cadaqués 1959.
Documents from Kuthy Sandor 1998, pag.35
(Photo by Berthe Keller)



George Keller's flat in Davos in 1980, the main room. Documents from Kuthy Sandor 1998, pag. 50 In the middle of the window, you can see the Kota reliquary (lot 15)

It is surprising that in Switzerland, a country in the centre of Europe, so much interest in non-European art has been generated.
Since the start of the 1900s, many citizens became aware of the values that works from so-called "primitive art" expressed.
In many Swiss cities, various significant communal museums and private foundations opened to display and give prominence to these works, despite Switzerland's lack of colonial heritage. Bern, Basle, Geneva, Zurich, Solothurn, Neuchatel and Lugano are cities where handpicked works of the highest level can be seen all year round.
This heritage belongs to the story of humanity, and is available for all.



Keller's study in Davos (1980)
Documents from Kuthy Sandor 1998, pag. 200
(From the Paolo Morigi Archive)





Photo of the Dan Mask, 21.5 cm tall.

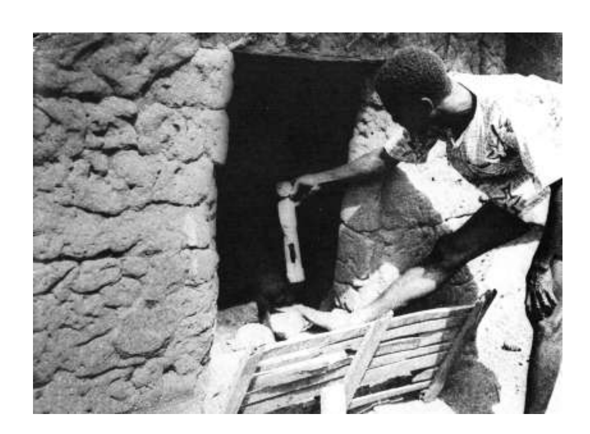
In 1978, when I first discovered African art, I had the opportunity to visit the Casa Calao Gallery of Primitive Art in Magliaso (Lugano) on the invite of Paolo Morigi. In hindsight, I can say that it was fundamental for my future work in the difficult field of this innovative branch of art, particularly in Italy at that time.
During the visit, I was struck by the quality of the objects, particularly a Dan mask of such rare beauty, published in the Libresso Catalogue num. 9/1974 in the Zurich bookshop.

We quickly struck up a reciprocal sympathy, and Morigi, as a sign of friendship, gave me the volume he produced in 1968 for the Han Coray collection, as well as his Catalogue entitled "Le sculture del 1975" and the "Libresso num. 9/1974" Catalogue. I have closely guarded all these precious publications.
The reliability of Paolo Morigi's work can be found in the way in which he releases the declarations of authenticity for all works he sells. The photo of the work – in black and white – was printed on photographic card, along with the gallery's stamp. On the back, with characters from old typewriters, he would describe the work and its history, the previous owners and bibliographic details. Below that is the date, his original signature and the gallery's stamp.

Roberto Ballarini



LIBRESSO CATALOGUE, Bibliography num. 9/1974, Zurich



MORIGI PAOLO "Arte Africana: Le Sculture" Primitive Art Gallery, Magliaso, Lugano 1975 The works from lots 22 and 77 are illustrated here





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1 ID

BAMBARA, Ségou region (Republic of Mali)

Puppet head, height of 24 cm
Wood with light natural coating

ORIGIN:
- George F. Keller antique collection (Bern) Keller's inventory (G.F.K. …- number illegible) *
- Former Paolo Morigi collection (Lugano) (Morigi inv. label n° 339)
- Former private collection (Lugano)

EXHIBITIONS:
- Bern 1980, Musée des Beaux Arts
- Lugano 2002, Palazzo Riva, Banca Svizzera Italiana (BSI)

PUBLICATIONS (Reproduced in):
- Morigi Paolo, *Raccolta di un amatore d'arte primitiva*, Magliaso, Lugano & Kunstmuseum Bern, Switzerland 1980, fig. 24, page 39
- Venturi Luca M., *Anime antiche, arte negra, da una raccolta di sculture dell'Africa occidentale*, BSI Bank, Lugano 2002, fig. 1

€ 8.000 - 10.000

Reference Bibliography:
- Various Authors, *Bamana: The art of existence in Mali*, Museum Rietberg Zurich Editor, Calleyn J. P. 2001, page 68, cat. 48 & page 89, cat. 63
- Colleyn Jean-Paul, *Visions d'Afrique: Bamana,* Milan 2009, fig. 10 e fig. 59
- Gianinazzi Barbara & Maiullari Paolo, *Sogo - Maschere e marionette Bamana*, Collezione Claude e Marthe Everlé, Lugano, The Museum of Cultures; October 2012 - March 2013, Mazzotta Editore
- Goldwater Robert, *Bambara sculpture from the Western Sudan*, New York 1963, ill. 43 e 44

(*) It was Keller himself who wrote the inventory number of the works of his collection on the wood using white ink. His initials, G.F.K., followed by an increasing number assigned to the work, can be read. Over time, and as the works were passed from person to person, in some cases Keller's initials, G.F.K., can still be seen, but the numbers can be barely read or have completely disappeared. Here, we list the number that can still be read today on the profile for each work.



Head of a female fig. with a handle. The expressiveness of the sculpture is given by the mouth, open. The face was carved based on criteria that we call the "cubist" style and is divided into two parts by a big nose. The crest with long lateral locks reflects a hair trend that dates back to the nineteenth century.
The indigenous name of these puppets called *Merekun* is the combination of the words *Mere*, which was the name of a legendary female fig., and *Kun*, "head".
These sculptures, better known in the Western world as Bambara puppets, are allegorical fig.s. They had clothes on to cover their movable body and arms and were used during the festivals occasionally held in the villages of the community. The authors who today choose the name Bamana use the term of the ancient Islamic language.







2[ID]

SENUFO, region of Sikasso (Mali, southern region)

Deble sculpture, height of 109 cm
Wood with glossy dark coating, signs of usage

ORIGIN:
- Former Paolo Morigi collection (Lugano)
- George F. Keller antique collection (Bern) (Inv. G.F.K.126)
- Former private collection (Lugano)

EXHIBITIONS:
- Bern 1980, Musée des Beaux Arts
- Lugano 2002, Palazzo Riva, Banca Svizzera Italiana (BSI)

PUBLICATIONS (Reproduced in):
- Morigi Paolo, *Raccolta di un amatore d'arte primitiva*, Magliaso, Lugano & Kunstmuseum Bern, Switzerland 1980, fig. 33, page 51
- Venturi Luca M., *Anime antiche, arte negra, da una raccolta di sculture dell'Africa occidentale*, Bank BSI, Lugano 2002, fig. 4

€ 12.000 - 16.000



Male sculpture carved based on stylistic criteria common among Senufo sculptors, from the region of Sikasso. Senufo's emblem, the "Calao" bird, is carved on the head of the fig., which has a long nose connected to the arched eyebrows. Its eyes are closed, his lips and ears protruding. He is tall and slim, with long arms and hands laid on his thighs. The sculpture is supported by a large base and the handle on the head of the fig. allows the sculpture to be lifted and beat down against the ground. The light coating on the contact points denotes a prolonged use.

Reference Bibliography:

- Derbier Alain, *Arte e Cultura Africana: Il Museo SMA di Lione*, published by Società Missioni Africane, Genova, January-March 2002, n° 53, "La Signora di Latha" pages 27 - 29
- Leuzinger Elsy, *L'Arte dell'Africa Nera*, Milan 1972, page 68
- Glaze Anita J., *The Children of Poro*, in Bulettin du Musée Barbier-Muller n° 20, Geneva 1983
- Holas B., *Arts de la Cote d'Ivoire: Les trésors du Musée d'Abidjan*, Vevey 1969, pages 67 e 155



Deble sculptures, which generally represent female fig.s, though sometimes also male ones, used to be routinely kept in the sanctuaries of the "*Lo*" or "*Poro*" secret society, which governed the social and religious life of the Senufo population. These works became accidentally known at the start of the 50s thanks to an sudden prophet, *M'péni Dembélé*. After having introduced a new fetishist cult called "*Massa*", he ordered all sanctuaries to be abandoned all the sculptures kept inside to be burned. Fortunately, several beautiful, and now incredibly rare pieces were saved, and they are still proof of the strong creative power of Senufo sculptors. It was by chance in August 1950 that two French catholic missionaries, Reverend Gabriel Clemens and Michel Convers, literally collected some of the sculptures abandoned by Senufo people from the landfills in the northern villages around Korhogo, which would have otherwise disappeared. Some of these works, considered masterpieces of African art, are now exhibited at Rietberg Museum in Zurich and in the Metropolitan Museum of New York.

Deble statues were the highest instrument of worship in the "*Lo*" secret society and were used during the funerals of its most prominent members. Deble statues, however, were also used for at other ceremonies. During initiation ceremonies, for example, the youngest members of "*Lo*" society, arranged in lines, used to hold *Deble* statues in front of them and beat their base against the ground to the beat of music. Due to this use, the wooden surface of the arms is now smoother and more worn-out compared to other parts and there are traces of erosion on the base.

Through the rhythmic and muffled blows on the floor, the young villagers sought to evoke the helping presence of the souls of the dead living inside the ground and of "*Katieleo*", the mother goddess, so that she could purify the ground and make it fertile. The songs were uttered in the secret language of "*Lo*" society and were accompanied by the sound of wooden trumpets and instruments made out of pumpkins.

Except for some formal differences related to the subgroups of origin, being traditional fig.s, all Deble sculptures have common features: they are carved using hardwood (*Vitex doniana* or *Sterocarpus erinaceus*), have a vertical and elongated structure and a space left between the arms and the body to allow handling, as well as a large base. As they were used for the initiation ceremonies of the youngest members of "*Lo*" society, their average height is between 60 and 90cm, although some statues are 135cm high. The sculptures of Senufo groups living in the northern part of Ivory Coast and in southern Mali were influenced by Dogon and Bambara art, and this is reflected by the structure in blocks and the front-facing position of the human fig..


G.F.K.126

3[ID]

SENUFO, region of Korhogo (northern Ivory Coast)

Female fig., *Katiéléo*, height of 33cm
Wood with dense black coating

ORIGIN:
- George F. Keller antique collection (Bern) (Inv. G.F.K….number illegible)
- Former Paolo Morigi collection (Lugano)
- Former private collection (Lugano)

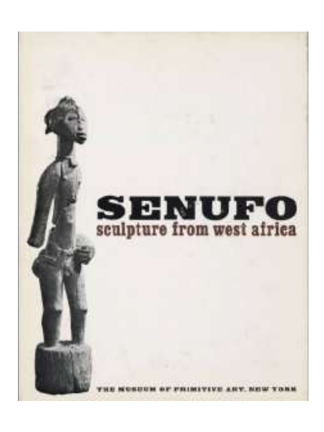
EXHIBITIONS:
- Bern 1980, Musée des Beaux Arts
- Lugano 2002, Palazzo Riva, Banca Svizzera Italiana (BSI)

PUBLICATIONS (Reproduced in):
- Morigi Paolo, *Raccolta di un amatore d'arte primitiva*, Magliaso, Lugano & Kunstmuseum Bern, Switzerland 1980, fig. 34, page 52
- Venturi Luca M., *Anime antiche, arte negra, da una raccolta di sculture dell'Africa occidentale*, Bank BSI, Lugano 2002, fig. 5

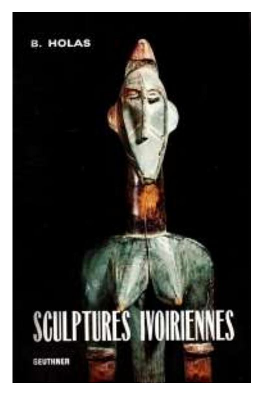
€ 8.000 - 10.000

Reference Bibliography:
- Goldwater Robert, *Bambara sculpture from the Western Sudan*, New York 1963, ill. 105
- Holas B., *Arts de la Cote d'Ivoire: Les trésors du Musée d'Abidjan*, Vevey 1969, pages 111
- Holas B., *Sculptures ivoiriennes*, Paris 1973, fig. 90, page 228
- Ader Picard Tajan, *Arts Primitifs: Afrique, Océanie*, Paris Drouot Montaigne auction of 18 December 1990, lot 28

Rare sculpture in the stylistic representation of the Senufo people from Korhogo.
Katiéléo was one of the goddesses worshipped by Senufo people. She was a primordial ancestor, a sacred mother-goddess that played a vital role in the mythology of this group. There are several examples of similar figures, represented while sitting on a stool, breastfeeding their child. They can be up to one meter high, but in this case, the figure is 33 cm. She sits on a one-legged stool and her face is partially hidden by a dramatic lock of hair that falls over her large nose, which is a distinctive feature of these works. The geometric structure of the face is signaled by bulging eyes and flat, protruding lips. The sizeable bosom represents fertility. There is a space left between the body and the arms, the latter bent on the belly and adorned with bracelets on the wrists and forearms. A series of full volumes that alternate with empty spaces adorns the statue thanks to the skillful work of the sculptor, who carved the body with refined scarifications. The wood is covered by a thick coating due to repeated treatments with oily substances.













4[ID]

GUERZÉ-KPELLÉ, region of Bong County, Suakoko (Liberia)

Divination mask, wooden part height of 18cm
Wood with thick, crusty coating, magic substances, iron used as support, indigenous fabric

ORIGIN:
- George F. Keller antique collection (Bern) (Inv. G.F.K.113)
- Former Paolo Morigi collection (Lugano)
- Former private collection (Lugano)

EXHIBITIONS:
- Bern 1980, Musée des Beaux Arts
- Lugano 2002, Palazzo Riva, Banca Svizzera Italiana (BSI)

PUBLICATIONS (Reproduced in):
- Morigi Paolo, *Raccolta di un amatore d'arte primitiva*, Magliaso, Lugano & Kunstmuseum Bern, Switzerland 1980, fig. 48, page 72
- Venturi Luca M., *Anime antiche, arte negra, da una raccolta di sculture dell'Africa occidentale*, Bank BSI, Lugano 2002, fig. 85

€ 6.000 - 8.000



Miniature divination mask used as a repository for the spirits of the larger masks, no longer used. A repository closed with jute fabric and cowries, containing magic substances was placed on the back. A long iron piece under the chin was used to stick the mask into the ground for use during divination rituals. A long indigenous fabric envelops the mask.



5[ID]

KRAN
(Ivory Coast, region of Man on the border with Liberia)

Chimpanzee mask, height of 24 cm
Wood with black coating, hood manufactured using indigenous fabric

ORIGIN:
- George F. Keller antique collection (Bern) (Inv. G.F.K 102)
- Former Paolo Morigi collection (Lugano)
- Former private collection (Lugano)

EXHIBITIONS:
- Bern 1980, Musée des Beaux Arts
- Lugano 2002, Palazzo Riva, Banca Svizzera Italiana (BSI)

PUBLICATIONS (Reproduced in):
- Morigi Paolo, *Raccolta di un amatore d'arte primitiva*, Magliaso, Lugano & Kunstmuseum Bern, Switzerland 1980, fig. 90, page 92
- Venturi Luca M., *Anime antiche, arte negra, da una raccolta di sculture dell'Africa occidentale*, Bank BSI, Lugano 2002, fig. 6

€ 6.000 - 8.000

Reference Bibliography:
- Fischer Eberhard & Himmelheber Hans, *Die Kunst der Dan*, Rietberg Museum Zurich 1976, pages 82 - 85





Representation of a chimpanzee (*Kaogle*)
Before fighting against another tribe, in the presence of a male audience, the mask was used to stir up anger in the fighters during the battle. The face was carved based on anatomical criteria similar to those of a monkey. The mouth is open and is depicted in the act of emitting a sound, while the eyes are tubular and emphasised by aluminum disks, which is a clear reference to Grebo masks. Both the eyes and mouth seem to be aimed at capturing the attention of those present. It is a fantastical and surreal work of art.



6ID

DAN
(Ivory Coast, region of Man on the border with Liberia)

Mask, height of 25 cm
Wood with shiny black coating

ORIGIN:
- George F. Keller antique collection (Bern) (Inv. G.F.K. 56)
- Former Paolo Morigi collection (Lugano)
- Former private collection (Lugano)

EXHIBITIONS:
- Bern 1980, Musée des Beaux Arts
- Lugano 2002, Palazzo Riva, Banca Svizzera Italiana (BSI)

Publications (Reproduced in):
- Morigi Paolo, *Raccolta di un amatore d'arte primitiva*, Magliaso, Lugano & Kunstmuseum Bern, Switzerland 1980, fig. 99, page 101
- Venturi Luca M., *Anime antiche, arte negra, da una raccolta di sculture dell'Africa occidentale*, Bank BSI, Lugano 2002, fig. 13

€ 8.000 - 10.000



This mask is the perfect representation of the idealised face of one of the clan's ancestors. It is carved in hardwood and follows the tradition of the classic Dan masks.
The features of face are sculpted with a sense of delicacy: the pointy chin, well-proportioned nose and lips, narrow eyes with traces of white pigment, wood surface sanded with sandpaper. The shiny effect of the coating was obtained by soaking the mask in a solution of leaves steeped in water and lampblack. Once dried, the surface of the mask is rubbed until shiny. The aesthetic result is particularly appreciated by collectors.
Dan masks are famous for the beauty of the face represented and the dark coating covering them. The shape of the face is a perfect oval with big round eyes, which are usually semi-open as in this mask.
These models, which arrived in the Western world in the first years of 1930s, were particularly appreciated by collectors.
The different types of Dan masks were best described by two researchers from the Zurich Museum, Eberhard Fischer and Hans Himmelheber, who were able to gather specific information after a long time spent on field.
The masks were used for different ceremonies, such as in celebratory dances, young villagers' initiations, the ceremonies in memory of ancestors, etc.

Reference Bibliography:

- Verger-Fevre Marie-Noel, *Etude des masques faciaux de l'Ouest de la Cote-d'Ivoire conserves dans les collections publiques françaises*. 1980 study published in the French magazine "Arts d'Afriques Noire, Spring1985, n° 53 (pages 17 - 29) and Summer 1985 n° 54 (pages 19 - 33)



7ID

DAN
(Ivory Coast)

Mask, height of 25 cm
Wood with shiny black coating

ORIGIN:
- Ernst Asher antique collection (*)
- George F. Keller antique collection (Bern) (Inv. G.F.K. 59)
- Former Paolo Morigi collection (Lugano)
- Former private collection (Lugano)

EXHIBITIONS:
- Bern 1980, Musée des Beaux Arts
- Lugano 2002, Palazzo Riva, Banca Svizzera Italiana (BSI)

PUBLICATIONS (Reproduced in):
- Morigi Paolo, *Raccolta di un amatore d'arte primitiva*, Magliaso, Lugano & Kunstmuseum Bern, Switzerland 1980, fig. 105, page 107
- Venturi Luca M., *Anime antiche, arte negra, da una raccolta di sculture dell'Africa occidentale*, Bank BSI, Lugano 2002, fig. 14

€ 8.000 - 10.000

Mask made by Dan groups located in the region of Diomandé and on the Toura Mountains, a forest area on the border of the Ivory Coast and Guinea.
The locks of hair sticking out on both sides of the mask is an unusual detail in Dan works. On the head there are signs of a popular hairstyle among the women of the region. Tattoos in parallel lines cover the face and the forehead.

(*) Ernst Asher (Prague 1888 - 1980)
He was a primitive art dealer who, by the 1920s, had already opened a gallery on the corner of Rue de Seine and Rue des Beaux Arts. "Old Asher", as he was called in the Saint-Germain quarter in Paris, where he was based, also sold works to George Keller, including the Kota reliquary (lot 15).
After World War Two, he contributed to increasing Picasso's collection of "nègres" statues. They became such good friends that the two of them used to spend summer holidays on Napoule beach in Cote d'Azur. In this photo taken in 1952, we can see Asher, on the left, in the company of the Spanish painter. He joined him at the sea as he wanted to buy one of his paintings. After a lavish lunch, Asher, who was taking a nap on the beach, did not realise that Picasso was playing a joke on him by using his stomach as if it were a canvas and drawing on him using lipstick. Picasso also "painted" his knees and soles of the feet. Once finished, he said to him: "You wanted one of my paintings, right? Well, now you have three". In order to preserve the work of his friend, Asher did not take a bath for several days. His photo, which later became famous, is another example that bears witness to the incredible creative spirit of the Spanish painter.



- "Arts d'Afrique Noire n° 58, estate 1986, page 17" (Musée Barbier-Muller Archives)
- LE FUR IVES & e Altri "Picasso Primitif" Musée du Quai Branly, Paris 2017, page 80







8[ID]

DAN, region of Man (Ivory Coast)

Female figure-shaped spoon, height of 57 cm
Wood with shiny black coating

ORIGIN:
- George F. Keller antique collection (Bern) (Inv. G.F.K. 36)
- Former Paolo Morigi collection (Lugano)
- Former private collection (Lugano)

EXHIBITIONS:
- Bern 1980, Musée des Beaux Arts
- Lugano 2002, Palazzo Riva, Banca Svizzera Italiana (BSI)

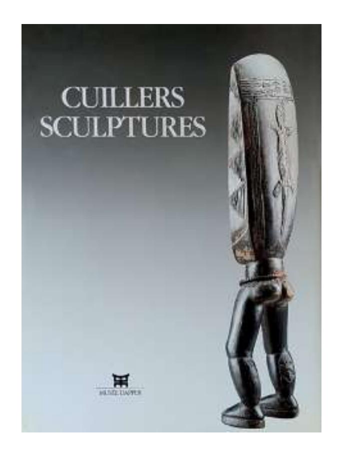
PUBLICATIONS (Reproduced in):
- Morigi Paolo, *Raccolta di un amatore d'arte primitiva*, Magliaso, Lugano & Kunstmuseum Bern, Switzerland 1980, fig. 120, page 117
- Venturi Luca M., *Anime antiche, arte negra, da una raccolta di sculture dell'Africa occidentale*, Bank BSI, Lugano 2002, fig. 15

€ 10.000 - 12.000

This sculpture is a perfect mix between balance and fantasy. A concave piece gives the idea of a human head, supported by a stylised body with no arms. The sizeable bosom and pronounced navel, well-shaped and well-finished legs complete the figure. Rings given emphasis adorn the whole body. For the brilliant use of such spoons by African sculptors, these works are now an organic art collection exhibited in the most important museums in the world.

Reference Bibliography:

- Fischer Eberhard & Himmelheber Hans, *Die Kunst der Dan*, Rietberg Museum Zurich 1976, pages 156 - 168
- Falgayrettes Christiane, *Cuillers Sculptures*, Fondation Dapper Paris 1991, pages 72 - 88





The spoon can be seen in this photo of George Keller's studio in Davos (1980). It is next to the Kota reliquary; lot 15

9ID

BAULÉ, region of Bouaké (Ivory Coast)

Male figure, height of 49 cm
Hardwood with dark coating, fractures and signs of prolonged use

ORIGIN:
• George F. Keller antique collection (New York/Davos) (Inv. G.F.K. 148)
• Former Paolo Morigi collection (Lugano)
• Former private collection (Lugano)

EXHIBITIONS:
• Bern 1980, Musée des Beaux Arts (*)
• Lugano 2002, Palazzo Riva, Banca Svizzera Italiana (BSI)

PUBLICATIONS (Reproduced in):
• Morigi Paolo, *Raccolta di un amatore d'arte primitiva*, Magliaso, Lugano & Kunstmuseum Bern, Switzerland 1980, fig. 154 page 152
• Venturi Luca M., *Anime antiche, arte negra, da una raccolta di sculture dell'Africa occidentale*, Bank BSI, Lugano 2002, fig. 19

€ 12.000 - 15.000

This male figure is the symbolic representation of a spiritual deity worshipped by the Baulé group. During rituals, devotees lavished attentions on this sculpture. The figure sits on a small stool, which represents its divine nature. The body is embellished with elegant scarifications, and the head is carved following the tradition of the most precious Baulé masks. It has a contemplative gaze, a crown of tattoos, hair obtained with parallel carvings and fixed on the back with a big braid.
The chest is covered with a thick coating due to treatments with oily substances.
The lower part of the torso was originally covered with a short fabric skirt, which is no longer present. A belt made of intertwined fibers is still on it. The feet, lying on the rectangular base, are covered with a crusty coating that bears witness to sacrificial offerings.
The statue was made by a Baulé art master, and this can be seen both in the balanced structure, that alternates between full and empty volumes, and the unusual position of the hands on the stool. This type of throne, typical of the Ashanti tradition, was also used by Baulé sculptors.

Reference Bibliography:

• Holas B., *Sculptures ivoiriennes*, Paris 1973, page 168
• Vogel Susan M., *L'art Baoulé du visible et de l'invisible*, Paris 1999
• Boyer Alain-Michel, *Visions d'Afrique: Baulé*, Milan 2008





(*) Room in the Musée des Beaux Arts in Bern (1980)
The Baulé statue can be seen in the frame
Documents from Kuthy Sandor (1998) page 53


G.F.K.148

10[ID]

BAULÉ, region of Bouaké (Ivory Coast)

Male figure, height of 63 cm
Hardwood with dark coating, fractures and signs of use

ORIGIN:
- Former Paolo Morigi collection (Lugano) (raccolta nel 1961)
- George F. Keller antique collection (New York/Davos) (Inv. G.F.K.152)
- Former private collection (Lugano)

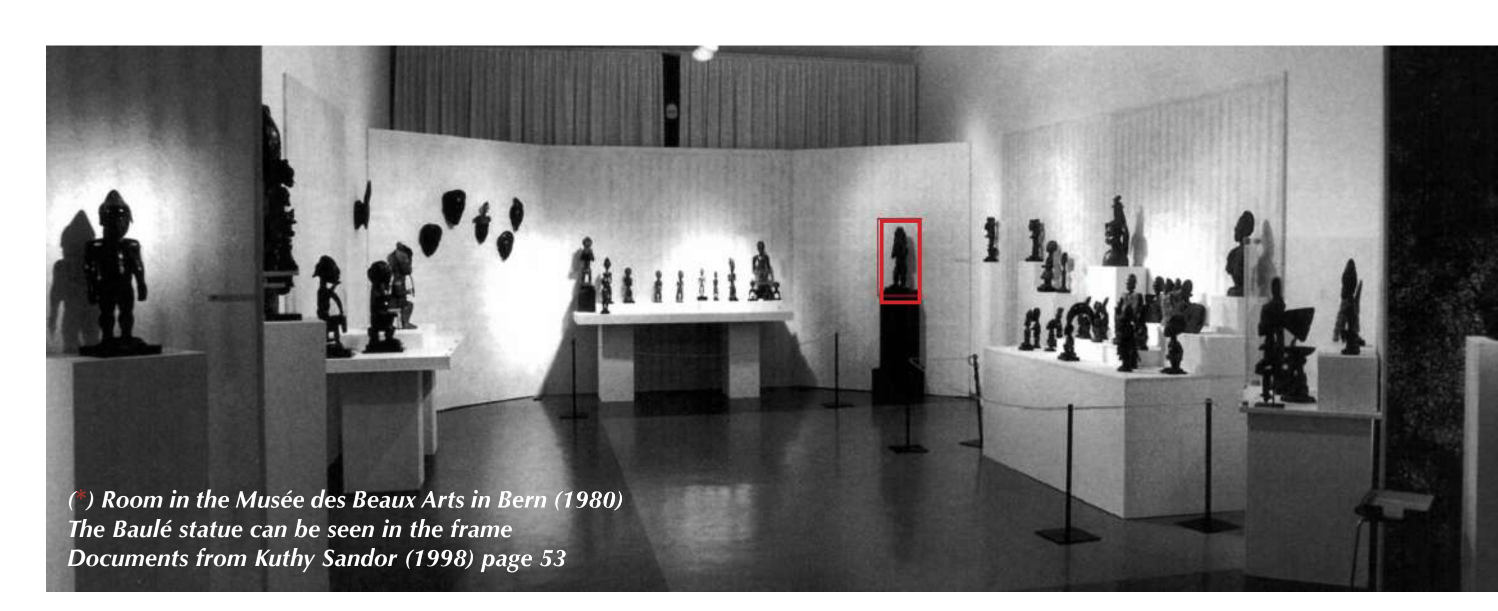
EXHIBITIONS:
- Lugano 1965, Museo Villa Ciani
- Bern 1980, Musée des Beaux Arts (*)
- Lugano 2002, Palazzo Riva, Banca Svizzera Italiana (BSI)

PUBLICATIONS (Reproduced in):
- Museo Villa Ciani "Mostra d'arte africana primitiva" Lugano, November 1965, n° 68
- Rivista "Cooperazione Ticinese" Lugano, num. 48 of 27 November 1968, page 3
- Morigi Paolo, *Raccolta di un amatore d'arte primitiva*, Magliaso, Lugano & Kunstmuseum Bern, Switzerland 1980, fig. 157 page 155
- Venturi Luca M., *Anime antiche, arte negra, da una raccolta di sculture dell'Africa occidentale*, Bank BSI, Lugano 2002, fig. 26

€ 8.000 - 10.000



Ritual figure used in magic and divination.
It depicts an old man balancing a typical wooden container on his head. It was used during divinatory ceremonies and taken to different villages for rituals, which, in the past, also included human sacrifices.
The vase balanced on his head was used to carry small portions of food.
The shiny coating covering the wood was obtained by mixing palm oil and vegetable fat.



(*) Room in the Musée des Beaux Arts in Bern (1980)
The Baulé statue can be seen in the frame
Documents from Kuthy Sandor (1998) page 53



11[ID]

ASHANTI, region of Kumasi (Ghana)

Fertility doll, height of 31.5cm
Hardwood with dark coating, glass beads

ORIGIN:
- Helmut Gernsheim antique collection (Castagnola di Lugano) (*)
- George F. Keller antique collection (New York/Davos) (Inv. G.F.K.169)
- Former Paolo Morigi collection (Lugano)
- Former private collection (Lugano)

EXHIBITIONS:
- Bern 1980, Musée des Beaux Arts (**)
- Lugano 2002, Palazzo Riva, Banca Svizzera Italiana (BSI)

PUBLICATIONS (Reproduced in):
- Morigi Paolo, *Raccolta di un amatore d'arte primitiva*, Magliaso, Lugano & Kunstmuseum Bern, Switzerland 1980, fig. 171 page 173
- Venturi Luca M., *Anime antiche, arte negra, da una raccolta di sculture dell'Africa occidentale*, Bank BSI, Lugano 2002, fig. 29

€ 8.000 - 10.000

(*) Helmut Gernsheim
(Munich 1913 - Lugano 1995)
In the 1930s, he took up photography in Munich and started studying for his academic career.
In 1937, he presented a series of his photographs to the Paris International Exposition, though did not receive the chance to exhibit them due to political reasons. After the war, in 1946, he moved to London, obtained British citizenship and spent half of his life working at Tate Gallery.
As a photographer, he became famous worldwide. He was a collector of historical photographs, and published articles about photography and photography equipment. His collection of paintings, photographs and photography equipment is considered the largest in the world.
In 1964, he settled down in Switzerland, in Castagnola di Lugano, where he also became passionate about African art. He sold works to George Keller, Paolo Morigi and other art dealers. One of his Ekoi masks, a famous one, was exhibited in 1970 at the Zurich Exhibition. It was featured in "L'Arte dell'Africa Nera", Milan 1972, fig. O10.

Stylised female figure conceived in the genius creative mind of African sculptors and that Ashanti people have been passing down since the dawn of time.



(**)Room in Musée des Beaux Arts in Bern (1980)
The Ashanti doll can be seen in the frame
Documents from Kuthy Sandor (1998) page 53



12[ID]

IBIBIO, region of Cross River (southern Nigeria)

Mask, height of 28 cm
Wood with polychrome coating

ORIGIN:
- George F. Keller antique collection (New York/Paris) (Inv. G.F.K. 206)
- Former Paolo Morigi collection (Lugano)
- Former private collection (Lugano)

EXHIBITIONS:
- Bern 1980, Musée des Beaux Arts

PUBLICATIONS (Reproduced in):
- Morigi Paolo, *Raccolta di un amatore d'arte primitiva*, Magliaso, Lugano & Kunstmuseum Bern, Switzerland 1980, fig. 208 page 216

€ 8.000 - 10.000

The complex structure of this mask denotes the skillful work of the artist in making it expressive by applying unprecedented techniques. The cylindrical eyes are surrounded by huge sockets that pop out from the face, where only the nose seems to be of a balanced size. Some teeth can be seen from inside the open mouth, captured in the act of shouting. White and red alternate to make the expression even more powerful. The whole wooden surface is covered with a thick, crusty, black coating.



Masked dancers, members of a secret society. Nigeria, first third of the 20th century
Documents from ROLAND NICOLAS "Afrique, à l'ombre des dieux: Collections africaines de la Congrégation du Saint-Esprit", Paris 2017, page 204



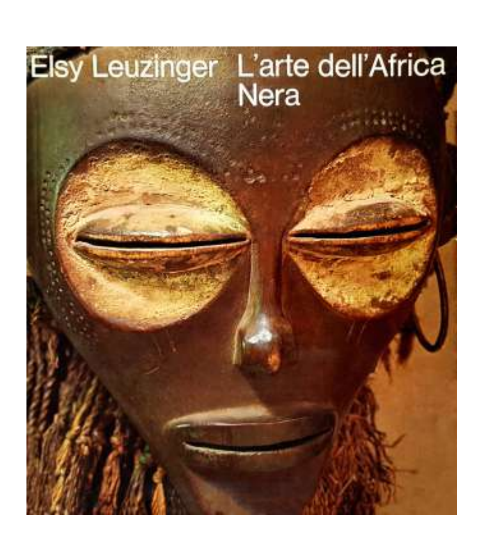
A similar mask belonging to the Federal Department of Antiquities in Lagos was exhibited in 1971 in Essen (Villa Hügel) during the "Afrika - Kunst am Niger" exhibition, dedicated to Nigerian works of art. It is an Ibibio polychrome mask 27.5cm high. A colour photo of this was published in the exhibition's catalogue, on page 39, num. 286. The same colour photo of the mask was later published by Elsy Leuzinger in "The art of black Africa" Milan 1972, page 213, fig. N7.
According to the traditions of different African groups, the stylistic feature of those masks particularly appreciated by the members of the community were handed down from sculptor to sculptor. We know of famous masks created in older times are in fact very similar to each other.

The Ibibio people are a small ethnic group that includes the Eket, Anang and Efik tribes. They live in the eastern region of Nigeria along the delta of Cross River.
They are culturally linked to Ibo people and live off hunting and farming.
The many ethnic groups living in the southern regions of Nigeria developed cultural traditions that differ from one another. In some cases, we are faced with works whose origin it is difficult to identify.

These masks were used by the members of *Ekpo* society, considered to be the most important religious institutions to which only men could belong. Being part of this society was synonymous with authority and prestige. The masks were used during ceremonies to commemorate ancestors.

Reference Bibliography:

• Volprecht Klaus, *Afrika - Kunst am Niger - Katalog*, Villa Hugel, Essen 1971
• Leuzinger Elsy, *L'Arte dell'Africa Nera*, Milan 1972, page 213, fig. N7
• Kerchache Jaques & Paudrat Jean-Louis& Stephan Lucine, *L'Art africain*, Paris 1988, page 403, fig. 476





Catalogue from the exhibition at Villa Hugel, Essen 1971



13[ID]

CHAMBA, central eastern region (Nigeria)

Two-figure sculpture, height of 52cm
Wood covered with crusty dark red coating

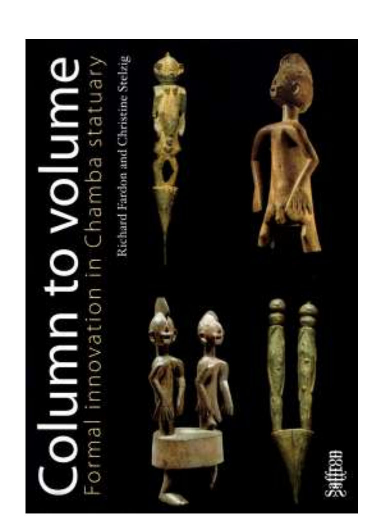
ORIGIN:
• George F. Keller antique collection (Bern) (Inv. G.F.K. 212)
• Former Paolo Morigi collection (Lugano)
• Former private collection (Lugano)

EXHIBITIONS:
• Bern 1980, Musée des Beaux Arts

PUBLICATIONS (Reproduced in):
• Morigi Paolo, *Raccolta di un amatore d'arte primitiva*, Magliaso, Lugano & Kunstmuseum Bern, Switzerland 1980, fig. 213 page 223
• Fardon Richard & Stelzig Christine, *Column to Volume - Formal innovation in Chamba statuary,* 2005, London, figura 4d, page 45 (*)

€ 12.000 - 16.000

A king and a council of elders ruled on the realms of this ethnic group, culturally linked to the neighbouring Wurkum, Mumuye and Jukun tribes. These groups used to keep small statues of their ancestors in dedicated huts on the side of the village in an area hidden by vegetation. These statues were used to protect hunters and farmers from snake bites while working in the field. They also formed part of religious rituals held by the community every year. According to their tradition, which has been passed down since the dawn of time, this sculpture represents the primordial couple.





(*) Researchers Richard Fardon and Christine Stelzig carried out a detailed study on these rare Chamba sculptures, composed by two figures, including this one. Their research about the history of these sculptures were based on a series of works belonging to museums, art dealers and private collectors, from which they collected documents dating back to the years between 1970 and 2003. In fact, very little information about these works had been available in the previous years. The researchers studied the various historical, ethnographic and morphological aspects of the statues and identified two different styles for those composed by two figures, i.e. a traditional style and a stylistic variation. They are summarised as follows :

Traditional style. stylised bodies and diagonal crests, which is higher on the woman's head. Rectangular and protruding mouth. Straight upper body and rounded shoulders. Arms bent at the elbows that seem hanging from the shoulders. Open hanging hands showing all fingers. Female figures have a small breast or none. The navel connects the upper body to a large column, which divides the rest of the body of the two figures. There is one leg per figure, bent at the knee and feet have no toes.

Stylistic variation. the statue in this lot is an example of this variation.
There is a space between the arms and the upper body of the male and female figure of this statue. The arms, moreover, hang in a natural way from the shoulders. The female figure has a small breast and can be recognised by the iconic bun. The bodies of the two figures are placed in a way that makes each arm aligned with the upper body.
As for the date of their creation, the authors believe that this statue (52cm, figure 4d) is the oldest in the group as it was carved following an archaic style. It was later verified that this statue was one of the first collected.
The authors have, in fact, found a declaration by the former owners with note 5 on page 116, listed on page 117, that confirms that the statue belonged to the Swiss art collector George F. Keller, who purchased in the final years of 1930s from a businessman in Paris.
(see Mrs. Morigi's letter of 8th May 2003).



14[ID]

BAMUN, region of Foumban (Cameroon)

Commemorative statue of an ancestor, height of 36cm
Wood covered with glass beads

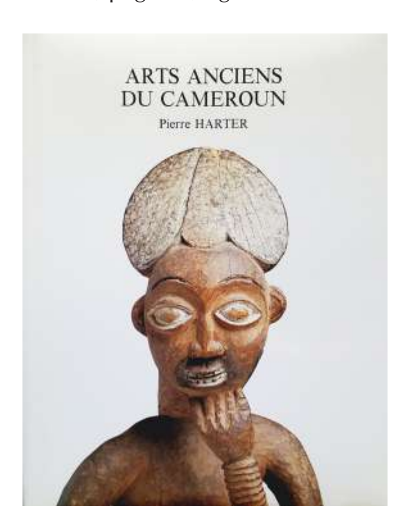
ORIGIN:
- George F. Keller antique collection (New York/Davos) (Inv. G.F.K. 218)
- Former Paolo Morigi collection (Lugano)
- Former private collection (Lugano)

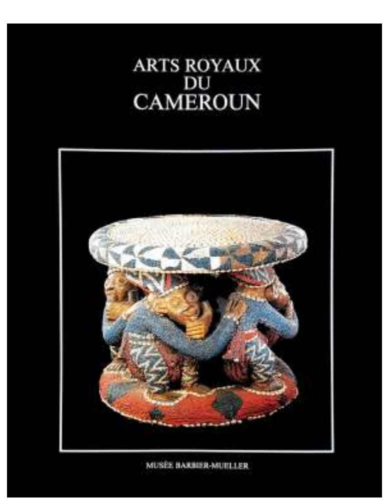
EXHIBITIONS:
- Bern 1980, Musée des Beaux Arts
- Lugano 2002, Palazzo Riva, Banca Svizzera Italiana (BSI)

PUBLICATIONS (Reproduced in):
- Morigi Paolo, *Raccolta di un amatore d'arte primitiva*, Magliaso, Lugano & Kunstmuseum Bern, Switzerland 1980, fig. 232 page 245
- Venturi Luca M., *Anime antiche, arte negra, da una raccolta di sculture dell'Africa occidentale*, Bank BSI, Lugano 2002, fig. 38

€ 4.000 - 5.000

Reference Bibliography:
- Delange Jacqueline & Leiris Michel, *Black Africa*, Milan 1967, page 323, ill. 373
- Harter Pierre, *Arts anciens du Cameroun*, Arnouville1986
- Perrois Louis, *Arts Royaux du Cameroun*, Geneva 1994, page 38, fig. 32

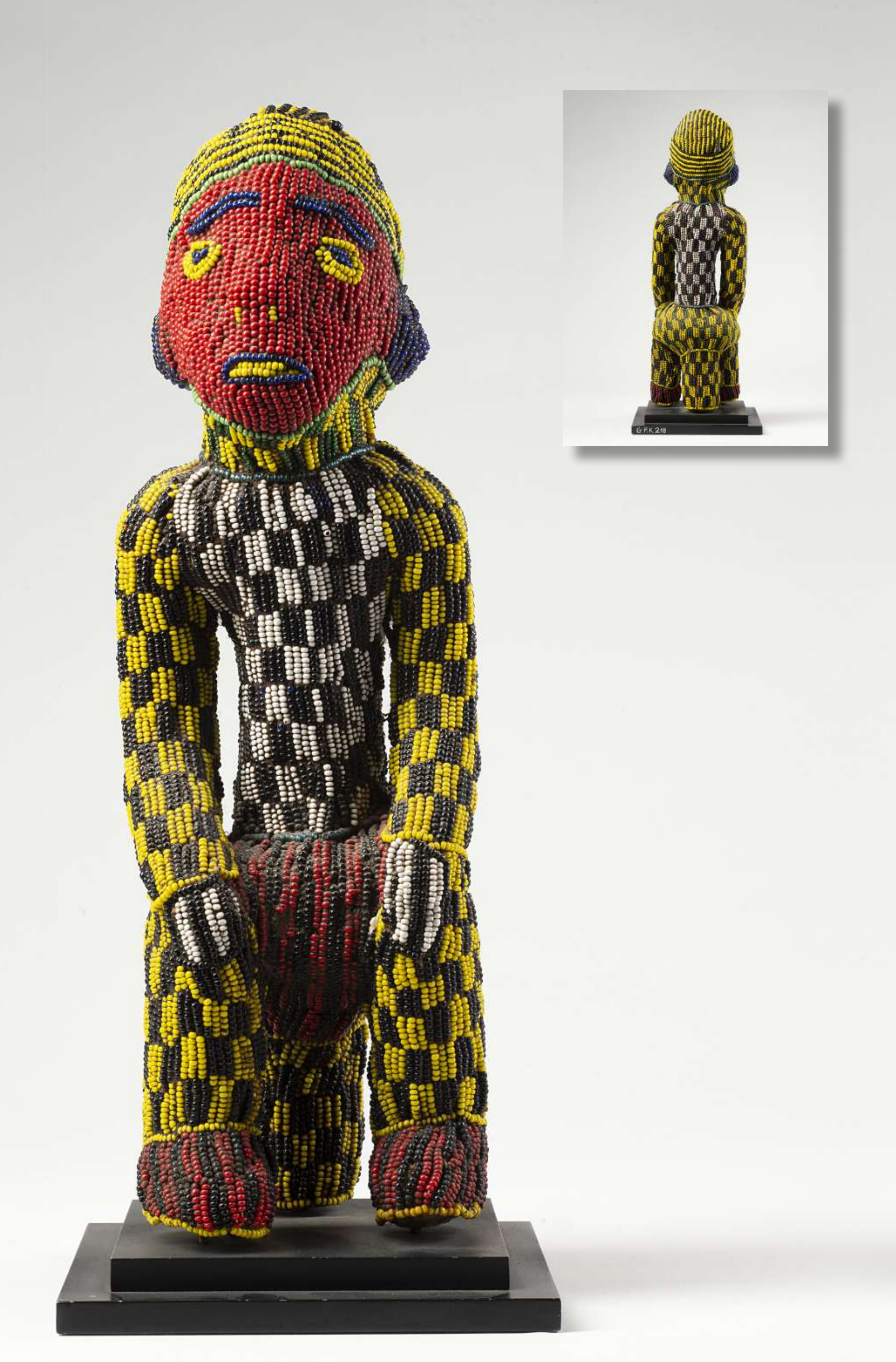






The sculptor of this statue belonged to the Bamun group, an Islamic tribe living in the south-western region near Foumban. Its style is very particular, as the whole wooden statue is covered by colorful glass beads, of European production. These beads were exported to Africa during expeditions in the late nineteenth century, particularly from France, Holland and Italy. Most of them came from factories in Venice, which produced them in abundance.

It represents the figure of an ancestor sitting on a small stool. The statue is completely covered with multicoloured beads sewn on a rough fabric that wraps the whole work.
This decorating technique was also developed in the past by the Bamileké group.
These populations are based on a social system organised into chiefdoms, which are passed down from father to son. The sculptures of kings, thrones and masks are wholly decorated with glass beads in order to make them more appealing, especially the figures of prominent members of the power hierarchy and those of upper-class ancestors.


GFK 218

15[ID]

KOTA, southern region of Gabon

Two-faced reliquary figure, height of 71 cm
Hardwood covered with copper foils. Inagaki base (*)

ORIGIN:
- Ernst Asher antique collection, Paris
- George F. Keller antique collection (Paris / New York) (Inv. G.F.K. 245)
- Former Paolo Morigi collection (Lugano)
- Former private collection (Lugano)

EXHIBITIONS:
- Bern 1980, Musée des Beaux Arts
- Lugano 2002, Palazzo Riva, Banca Svizzera Italiana (BSI)

PUBLICATIONS (Reproduced in):
- Morigi Paolo, *Raccolta di un amatore d'arte primitiva*, Magliaso, Lugano & Kunstmuseum Bern, Switzerland 1980, fig. 246, page 270 e 271
- Venturi Luca M., *Anime antiche, arte negra, da una raccolta di sculture dell'Africa occidentale*, Bank BSI, Lugano 2002, fig. 39

€ 30.000 - 36.000

Reference Bibliography:

- Chaffin Alain, *L'Art Kota* article published in "Arts d'Afrique Noire" Arnouville num. 5, Spring 1973, pages 12 - 43
- Perrois Louis, *Arts du Gabon*, Arnouville 1979, page 309
- Perrois Louis, *Patrimoines du Sud, collections du Nord*, - Trente ans de recherche à propos de la sculpture africaine (Gabon, Cameroon) ORSTOM, Paris 1997
- Perrois Louis, *Art ancestral du Gabon dans les collections du Musée Barbier-Mueller*, Geneva 1985, page 51
- Various authors *Les forets natales: Arts d'Afrique équatoriale atlantique*", Musée du Quai Branly, Paris 2017

The style of this work reflects Kota reliquaries, made by groups settled in southern Gabon, in Franceville, Haut-Ogooué.
The main features of these statues were identified by the French Louis Perrois ethnologist and anthropologist, classified with dominant criteria that we summarize here:

Concave side
- oval face and hairstyle adorned with a crest in the shape of a half-moon
- curved locks on both sides of the head with straight base
- horizontal plates (here they are decorated)
- vertical cylindrical pendants
- eyes (in the shape of a half-moon)
- realistic nose (dihedral angle)
- ring emphasised at the base of the neck
- rhomboid wood (with square section)
- no mouth

Convex side
- bulging head with arched eyebrows

This is a Kota reliquary of the Janus type, so has with two opposing figures that share a rhomboid structure in the lower part. It is a rare model for Kota statues. Both sides are covered with copper plates. The concave side has the shape of a long oval with large brass strips on the middle axis. The nose, a dihedral angle, is in the centre. The whole contour of the statue is embellished with decorations. The face is covered with copper plates with decorated strips. The pendants are covered with thin copper spirals.
The convex side is composed by a bulging forehead, divided by the sagittal line, and the arching of the eyebrows, from the root of the nose, evoke the shape of the eyes.
It is rare that the statue does not have a mouth. The metal parts were fixed with copper nails and iron components along the sides.
There are fractures and scrapings on both the metal and wooden parts of the structure, further proof that the statue was undoubtedly made a long time ago.







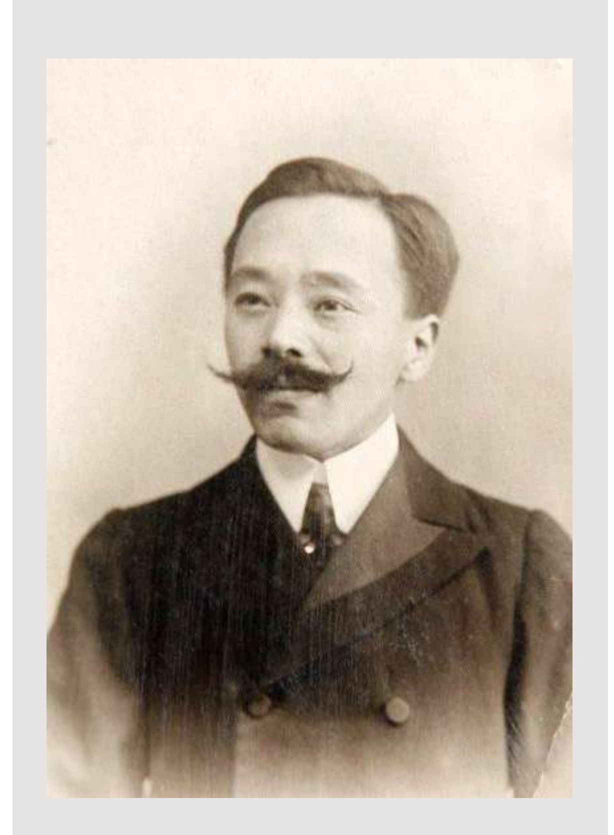


George Keller in his flat Davos (1980)
The 71-centimetre high Kota reliquary can be seen on the table.

(*) Kichizò Inagakì (1876 -1951)

Of Japanese origins, he lived in Paris between 1920 and 1940, where he gained success with his fine wood sculptures during the Belle Époque. He became known in the world of primitive art collectors and dealers creating wooden bases for the African works that dealers entrusted him with. After becoming famous for such creations, he created his own stamp, with his signature on it, which he impressed on the wooden bases he created.

Documents from "Tribal Art" magazine, num. 66, Brussels, Hiver 2012
Article by Charles-Wesley Hourdé, pages 96-105





Al centro del rettangolo superiore della base si intravede il marchio impresso da Inagaki

The stamp impressed by Inagaki is still visible at the centre of the upper rectangle of the base Kichizò Inagakì stamp written in Japanese ideograms as the artist's signature, who, at the time, was known as "Yoshiro"

Documentation taken from "Tribal Art" magazine, num. 66, Brussels, Hiver 2012 Article by Charles-Wesley Hourdé, page 99

16[ID]

KUBA
(Democratic Republic of the Congo)

Place of collection: a region of Bushoong between the courses of the rivers Kasai and Sankuru, in the village of Nshyeeng in Kuba (called Mushenge on today's maps)

Sculpture of a king, height of 61cm
Wood with a dark natural coating
It represents the statue of a king of Kuba, Mbopey Mabiintsh ma-Kyeen (*)
It is the last portrait of a king of Kuba, which, after eighty years, is available in the West

ORIGIN:
- Charmette antique collection, Gouvernuer, Paris, brought by him himself in 1940
- Maurice Nicaud antique collection (Paris) (**)
- George F. Keller antique collection (New York/Davos) (Inv. G.F.K. 276)
- Former Paolo Morigi collection (Lugano)
- Former private collection (Lugano)

EXHIBITIONS:
- Bern 1980, Musée des Beaux Arts (***)
- Lugano 2002, Palazzo Riva, Banca Svizzera Italiana (BSI)

PUBLICATIONS (Reproduced in):
- Morigi Paolo, *Raccolta di un amatore d'arte primitiva*, Magliaso, Lugano & Kunstmuseum Bern, Switzerland 1980, fig. 276, page 307
- Venturi Luca M., *Anime antiche, arte negra, da una raccolta di sculture dell'Africa occidentale*, Bank BSI, Lugano 2002, fig. 44

€ 16.000 - 20.000

(*) King of Kuba Mbopey Mabiintsh ma-Kyeen who ruled from 1939 to 1969.
These sculptures represent the portraits of the sovereigns of the Kuba dynasties.
The indigenous name that identifies these statues is *Ndop*.
In his expedition to the Congo in 1908, explorer Emil Torday was among the first Europeans to reach the Kasai territory, where the Bushoong (Kuba) people lived. In his precious book, he describes their customs, traditions and works:
TORDAY EMIL & JOICE THOMAS A. "Notes Ethnographiques sur les peuples communément appelés Bakuba, ainsi que sur les peuplades apparentées. Les Bushongo" Annales du Musée du Congo Belge, Brussels1910.
The history of the dynasty of the 124 sovereigns was passed down orally and documented evidence only emerges in the seventeenth century when sixteen works, considered to be authentic, were identified. These royal Kuba sculptures was presented at the Exhibition of Antwerp in 1937-1938, on display for the first time.
Following this, other researchers dedicated themselves to studying these royal sculptures.
Anthropologist Jan Vansina went into great detail about its history after travelling to the Congo in 1953. In the era of King Mbopey Mabiintsh ma-Kyeen (1939-1969), the royal residence covered an area of 800 x 400 metres, and housed 5,000 – 10,000 inhabitants. The buildings were made of dried plant material. The king's village was based on an ancient model – unique in Central Africa – comparable to a large European hamlet in the Middle Ages.

Reference Bibliography:

- Fagg William, *La sculpture africaine de Eliot Elisofon*, London 1958, pages 7 e 202
- Cornet Joseph, *Art de l'Afrique Noire au pays du fleuve Zaire*, Brussels 1972, pages120-140
- Cornet Joseph, *Art Royal Kuba*, Milan 1982
- LaGamma Alisa, *Heroic Africans*, The Metropolitan Museum of Art, New York 2011, pages 152-181

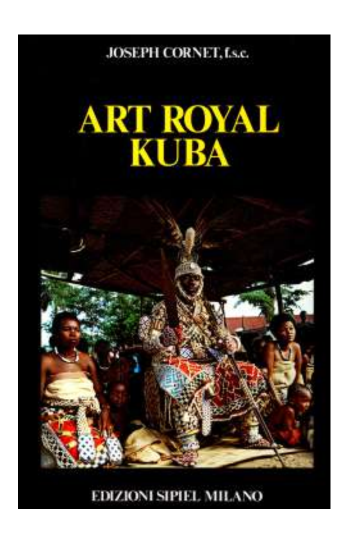


A further author dedicated years to reconstructing the history of the Kings of Kuba: the Franciscan Father Joseph Cornet (1919-2004). Born in Belgium, he lived as a missionary in Congo for more than thirty years. An art historian, he conducted investigations into the customs of many ethnic groups. He published many works which bear witness to this research. He was the director of the National Museum of Zaire (Musée Nationaux du Zaire) and, after a long stay in Kasai, wrote a detailed essay on the royal statues of Kuba, researching their historical and iconographic reconstruction.

A detailed study on the golden age of the kings of Kuba was carried out by Alisa LaGamma, the curator of the Metropolitan Museum of Art of New York (MET): *Heroic Africans*.
Published in 2011, with 30 pages full of illustrations and historical references, it covers the classical statues of the kings of Kuba. It contains the testimony of authors such as Emil Torday (1875-1931), Frans Maria Olbrechts (1899-1958), Jan Vansina (1929-2017) and Joseph Cornet (1919-2004) who, throughout the years, have documented their history and origins.

The information that follows is taken from Cornet's work published in 1982. He describes and illustrates the history of the Ndop-style sculptures of 12 sovereigns in detail, including the last one, which represents the statue of the Kuba King Mbopey Mabiintsh ma-Kyeen (1939-1969). The old statues of the sovereigns, after their death, were sculpted by professional sculptors. These posthumous works were held in great consideration by the women of the harem and the direct descendants because of their symbolic value and were handed down in posterity.
However, the sequence of having the sculptures created was interrupted for various reasons.
Many of the old statues were scattered in collections and museums across the world. Since the first half of the twentieth century, they have no longer been sculpted by the court's sculptors.
This was reversed by King Mbopey Mabiintsh ma-Kyeen, because, upon his enthronement, he was not able to find a sculptor able or willing

CORNET JOSEPH
"Art Royal Kuba"
Milan 1982





Joseph Cornet in Katanga
(Photo by Angelo Turconi)
In Arts d'Afrique Noire number 130 Summer 2004,
page 8



to create his portrait (in the Ndop style) after his death. He therefore decided to create the statue that would represent him with his own hands. Being a character of great virtue and clarity of mind, he regretted the uncertainty that surrounded his kingdom in the face of all the evolutions of the modern world. With this initiative, he sought to maintain his kingdom's historic tradition and distinctive elements alive. He therefore decided to sculpt his own portrait.

The king's self-portrait sculpture (lot 16) entered Europe in 1940, a year after his enthronement. We can therefore hypothesise that the king sculpted at least two works in that period, one of which found its way to the National Museum of Zaire (Cornet page 123, figure 68, photo here to the side).

Both the works capture all the details of the tradition that characterise Ndop portraits: a flat combing with a decoration of shells in the upper edge and a criss-cross pattern of lines on the lower edge; the hairline on show, decorated with drops on the neck, the round shape of his ears, the bend of the eyebrows, the scarification of the temples, a Cypree three-line pectoral strip, a decorated covering for his buttocks, and a rectangular base with a woven design. The king is wearing two shoulder rings, two on his forearm and four bracelets on his wrists. In his left hand, he holds a rooster, an animal that alludes to security, a symbol that identifies the dynasty of each sovereign.
It must also be highlighted that the similarity of the two self-portraits with the king is notable, as can be seen from this photo.

These two works, 61 and 68.5cm height, most likely created in 1940 in the colonial era, reveal that the creator was not a professional, despite adhering to tradition. They are the last testimonies of the sovereigns of Kuba's sculpting tradition.
If we pause to observe these two sculptures, we might be surprised by the absence of 'the era's coating', or rather the signs, cracks and oil residues which are present in works that stayed in Africa for a long time. These are signs that are

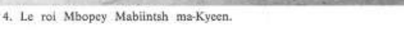


Statue of Mbopey Mabiintsh ma-Kyeen
At the Musées Nationaux du Zaire, 68.5cm high
Documentation taken from Cornet 1982, page 123, figure 68 (Author of the photo unknown)



Lot 16





King Mbopey Mabiintsh ma-Kyeen
Documentation taken from Cornet 1982, page 33, figure 4 (Photo Archive Voix du Zaire)



consistent across all works that depict the kings of Kuba. These two sculptures, however, were given by King Mbopey Mabiintsh ma-Kyeen who, after having sculpted them, made them public before his death, given that this traditional no longer existed. In particular, the statue in lot 16, which left Africa in 1940, remained exactly as it was for eighty years in the houses of various art dealers and collectors who had acquired it.
From the '50s onwards, faced with pressure from collectors of African objects and, with the colonial era on its last limbs, the sovereign facilitated the opening of an art school in Nshyeeng – a true local industry – with the intention of safeguarding Kuba's sculpting tradition. Many statues of sovereigns capture traces of the features of those older ones, but these works show a stylistic decline.

(***)Bern 1980, Musée des Beaux Arts
Under the base of the statue, the label of the Museum of Bern is still stuck on. The indigenous name is slightly different than the one noted by Cornet (1982). However, the Museum listed the name of the king who was present in Paolo Morigi's profile, edited by him before 1980.



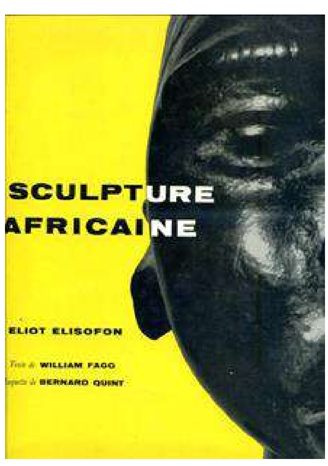


(**) Maurice Nicaud (1911 - 2003)
His biography was taken from an article by Bernard De Grunne in SOTHEBY'S "Collection Marceau Riviére" Paris, auction of 18th and 19th of June 2019, page 424
The photo was published on page 164

It was a famous antiques' dealer who shared his passion for and luck in discovering Western Africa in the years just following the Second World War with collectors and art dealers like Marceau Riviére and Pierre Verité. In 1950, with his Spanish wife Josepha Guérero, he was in Africa in search of objects. After various trips to Guinea, Mali and Ivory Coast, the couple settled down in Paris in Rue Guénéguad, where he opened Bargui, an African art gallery. During their time together, Nicaud held many pieces from the Baga, Dogon, Yauré, Baulé and Dan groups. Important Dogon works were acquired by the Musée Dapper in Paris. In 1970, they lent the Museum of Zurich a dozen works for an exhibition organised by the director Elsy Leuzinger, "Die Kunst von Schwarzafrika". The volume was translated into Italy with the title "L'Arte dell'Africa Nera" Milan 1972.
Many of Maurice Nicaud's famous works are today present in private collections and put on display in museums. In particular, many can be observed in the volume written by his friend Marceau Riviére, published in Paris in 1975, entitled "Les chefs-d'oeuvre africains des collections privées françaises".
The inheritance of the Nicaud family was the subject of an auction in Paris organised by Binoche & Giguello on 21st March 2018. Among the 26 works on offer, there were 9 of pulleys for weaving: objects with an apparent low commercial value, which were nonetheless one of the Nicaud couple's many passions.







King of Kuba Mbopey Mabiintsh ma-Kyeen dressed for a court ceremony at the end of the '50s.
You can observe his aged face after twenty years of ruling
Photo by Eliot Elisofon 1958, page 157

Eliot Elisofon (1911-1973) was a famous photographer and American filmmaker who, between 1947 and 1972, went to Africa three times. He visited the royal city of Nshyeeng and the court of King Mbopey Mabiintsh ma-Kyeen (1939-1969). He took numerous portraits of the king and captured him in traditional dress during court ceremonies.



17[ID]

KUBA
(Democratic Republic of the Congo)

Portrait sculpture of an ancestor, height of 42cm
Wood with a dark coating, traces of *tukula* dust (*)
Region of the Bushoong between the courses of the rivers Kasai and Sankuru

ORIGIN:
- George F. Keller antique collection (New York / Davos) (Inv. G.F.K. 275)
- Former Paolo Morigi collection (Lugano)
- Former private collection (Lugano)

EXHIBITIONS:
- Bern 1980, Musée des Beaux Arts
- Lugano 2002, Palazzo Riva, Banca Svizzera Italiana (BSI)

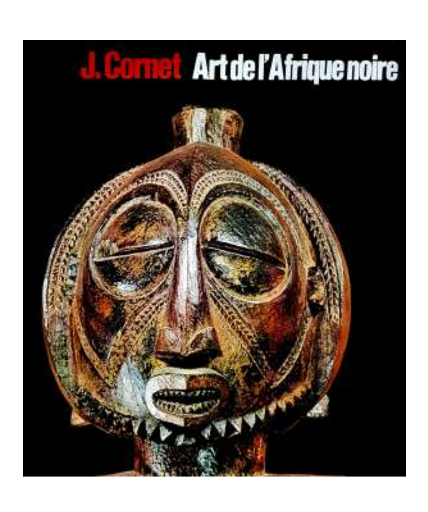
PUBLICATIONS (Reproduced in):
- Morigi Paolo, *Raccolta di un amatore d'arte primitiva*, Magliaso, Lugano & Kunstmuseum Bern, Switzerland 1980, fig. 277, page 308
- Venturi Luca M., *Anime antiche, arte negra, da una raccolta di sculture dell'Africa occidentale*, Bank BSI, Lugano 2002, fig. 42

€ 8.000 - 10.000

It represents the stylised image of a high-ranking woman in the hierarchy of the Kuba people. The wealthy hairstyle and refined body tattoos demonstrate the woman's importance. The geometric designs decorating her figure are characteristic of the Kuba tradition.

The Kuba people represented the portraits of their kings, upon whom they bestowed a divine character. This is a sculpting tradition that was passed down from generation to generation. Sculpture was very rare because they did not worship their ancestors: we only know of a few examples of high-ranking people and dignitaries. Their productive craft turned instead to masks, dance helmets, royal tambourines, and other court objects like goblets, boxes, and pipes; all objects made with great skill in the carved surfaces, following the designs of the ancient tradition of raffia fabrics that spread through the Kasai region.

(*) "This is a red wood dust (bark of Pterocarpus) mixed with fat. It protects against termites and its red colour has a symbolic meaning. The indigenous people rub their skin with it, as well as greasing their dead and their ancestors' sculptures with it." Elsy Leuzinger 1962, page 240.



Reference Bibliography:
- Felix Mark Leo, 100 *Peoples of Zaire and their sculpture: Kuba*, pages 62-63, Brussels1987
- Cornet Joseph, *Art de l'Afrique Noire au pays du fleuve Zaire*, Brussels1972, pages120-140
- Robbins M. Warren & Nooter Nancy Ingram, *African art in American Collections*, 2004 Atglen, PA-USA, page 421
- Leuzinger Elsy, *Afrique*, Paris 1962
- Bamert Arnold, *Africa: Tribal art of forest and savanna*, London 1980, page 238, fig.162.



18[ID]

HEMBA
(Democratic Republic of the Congo)

South-eastern region of the Congo marked by the course of the rivers Lualaba and Lomami

Magic object, height of 35cm
Wood with a dark coating

ORIGIN:
- George F. Keller antique collection (New York / Davos) (Inv. G.F.K. number illegible)
- Former Paolo Morigi collection (Lugano)
- Former private collection (Lugano)

EXHIBITIONS:
- Bern 1980, Musée des Beaux Arts
- Lugano 2002, Palazzo Riva, Banca Svizzera Italiana (BSI)

PUBLICATIONS (Reproduced in):
- Morigi Paolo, *Raccolta di un amatore d'arte primitiva*, Magliaso, Lugano & Kunstmuseum Bern, Switzerland 1980, fig. 295A e 295B, pages 334 and 335
- Venturi Luca M., *Anime antiche, arte negra, da una raccolta di sculture dell'Africa occidentale*, Bank BSI, Lugano 2002, fig. 47

€ 8.000 - 10.000



Called *Mabwe Lugullu*, this magic object was used for divinatory purposes by the members of the secret society Magabc.
It represents a female figure framed upon a spheroid shell of vegetable origin. The sculpture is wrapped with dried animal skin to which thick snail shells have been applied.

Despite its small dimensions, the various parts of the body have been depicted in the rounded style that characterises the craft of the Hemba group.

The face is sculpted with a broad forehead, a protruding mouth, narrow eyes, wide ears and braided hair gathered at the back. Her arms, away from her body, end with her hands resting on her breasts. The stomach highlights the classic tattoos present on Hemba figures.

Reference Bibliography:

- Felix Mark Leo, 100 *Peoples of Zaire and their sculpture: Kuba*, pages 34-35, Brussels1987
- Fagg William, *La sculpture africaine de Eliot Elisofon*, Londra 1958, page 231, n° 297
- Delange Jacqueline & Leiris Michel, *Africa nera*, Milan 1967, page 239, ill. 272
- Neyt Francois & De Strycker Louis, *Approche des arts Hemba*, Villiers-le Bel, France 1975, page 53



19[ID]

LUBA
(Democratic Republic of the Congo)

South-eastern region of the Congo marked by the courses of the rivers Lualaba and Lomami.

Kifwebe dance mask, height of 34cm
Light polychrome wood

ORIGIN:
- Netterson antique collection (Antwerp) (*)
- Léopold Haefliger antique collection (Swiss painter from Lucerne 1929 - 1989)
- George F. Keller antique collection (New York / Davos) (Inv. G.F.K. 303)
- Former Paolo Morigi collection (Lugano)
- Former private collection (Lugano)

EXHIBITIONS:
- Bern 1980, Musée des Beaux Arts
- Lugano 2002, Palazzo Riva, Banca Svizzera Italiana (BSI)

PUBLICATIONS (Reproduced in):
- Morigi Paolo, *Raccolta di un amatore d'arte primitiva*, Magliaso, Lugano & Kunstmuseum Bern, Switzerland 1980, fig. 302, page 343
- Venturi Luca M., *Anime antiche, arte negra, da una raccolta di sculture dell'Africa occidentale*, Bank BSI, Lugano 2002, fig. 84

€ 10.000 - 12.000

The spherical shape of this model belongs to one of the productions that the Luba people used for the *Kifwebe* masks. They are not too common, but are characterised by the circular shape of the face. In these models, the nose has an almost-realistic shape. Here, the arcs drawn by the eye sockets spread with parallel incisions across the whole surface of the mask, decorated with alternating colours of white, brown and black. This accentuates the expressive power of the mask, which, with its different types, was created by sculptors in shapes and models that were passed down from generation to generation with decisively abstract styles.

The strong secret society, *Kifwebe*, originally developed with the Songye, but subsequently spread to the Luba people. These masks belonged to the members of the powerful Kifwebe secret society. They are the masks that the native people believed to have a strong supernatural value, as they represented the incarnation of a divine being.
Many masks were worn during funerals, during youth initiation rituals or when high-ranking figures would meet to elect the head of the village. Others were hung "in the house of masks" where all objects believed to be sacred were kept.

(*) Morigi's profile says: Former Netterson collection, Antwerp (1929).
From the sources we have found, Netterson was a Belgian trader active in the '20s and '30s. He even sold works from the Congo to George Keller and Paolo Morigi. One example is the sale of a Yaka-type Janus small statue sold to Keller (G.F.K. 262) exhibited in the Museum of Bern in 1980, published by Morigi in his volume "Raccolta di un amatore" in 1980, page 262, num. 363. This statue was then sold by Sotheby's on 6th December 2005, lot 107.

Reference Bibliography:

- Felix Mark Leo, 100 *Peoples of Zaire and their sculpture: Kuba*, pages 78-79, Brussels1987
- Various authors, *Faces of the spirits: masks from Zaire basin*, Antwerp 1993, pages 158-159
- Delange Jacqueline & Leiris Michel, *Africa nera*, Milan 1967, page 337, ill. 391
- Walker Art Center, *Art of the Congo*, Minneapolis 1967, page 51, n° 24.6



20[ID]

LEGA, region of Shabunda (Democratic Republic of the Congo)

Lukwakongo miniature mask, height of 13cm
Lightwood covered in kaolin, tassel of woven vegetable fibres (*Lukusa*)

ORIGIN:
- George F. Keller antique collection (Bern) (Inv. G.F.K. 312)
- Former Paolo Morigi collection (Lugano)
- Former private collection (Lugano)

EXHIBITIONS:
- Bern 1980, Musée des Beaux Arts
- Lugano 2002, Palazzo Riva, Banca Svizzera Italiana (BSI)

PUBLICATIONS (Reproduced in):
- Morigi Paolo, *Raccolta di un amatore d'arte primitiva*, Magliaso, Lugano & Kunstmuseum Bern, Switzerland 1980, fig. 313, page 360
- Venturi Luca M., *Anime antiche, arte negra, da una raccolta di sculture dell'Africa occidentale*, Bank BSI, Lugano 2002, fig. 51

€ 8.000 - 10.000



This mask's style confirms the tradition of the Lega art: an oval-shaped face with a concave face, in contrast to the convex surface into which it is engraved. The eyes are narrow slits in emphasis, the protruding nose divides the facial area in two, and the mouth shows rows of sharp teeth. Around the face, a long tassel of woven fibres is tied.

Georges Keller in his apartment in Davos (1980)
The mask can be seen hanging up on the panel behind him



Reference Bibliography:

- Felix Mark Leo, 100 *Peoples of Zaire and their sculpture: Lega*, pages 70-71, Brussels1987
- Felix Mark Leo & Various authors, *Congo Masks – Masterpieces from Central Africa*, Brussels2018, Edited by Marc Leo Felix, pages 266 - 274
- Various authors, *Face of the Spirits: Masks from the Zaire Basin*, Antwerp 1993, pages 188 - 197
- Cornet Joseph, *Art de l'Afrique noire au pays de fleuve Zaire*, Brussels1972, pages 257 - 283
- Cameron Elisabeth L., *Art of the Lega*, UCLA Fowler



21[ID]

LEGA, region of Shabunda (Democratic Republic of the Congo)

Mask from the *Bwame* society, height of 38cm
Wood with a dark, glossy coating with traces of kaolin and decoration of feathers

ORIGIN:
- George F. Keller antique collection (Bern) (Inv. G.F.K. 316)
- Former Paolo Morigi collection (Lugano)
- Former private collection (Lugano)

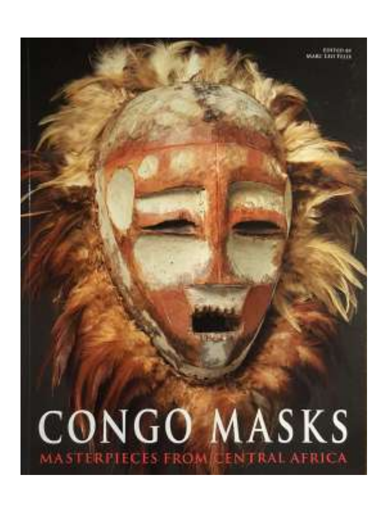
EXHIBITIONS:
- Bern 1980, Musée des Beaux Arts
- Lugano 2002, Palazzo Riva, Banca Svizzera Italiana (BSI)

PUBLICATIONS (Reproduced in):
- Morigi Paolo, *Raccolta di un amatore d'arte primitiva*, Magliaso, Lugano & Kunstmuseum Bern, Switzerland 1980, fig. 314, page 361
- Venturi Luca M., *Anime antiche, arte negra, da una raccolta di sculture dell'Africa occidentale*, Bank BSI, Lugano 2002, fig. 53

€ 8.000 - 10.000

A model of great dimensions that confirms the tradition of Lega art. The slits for the eyes are emphasised by the white of the kaolin. The wooden surface, well-polished, presents a complex decoration of small circles with a central point, an often-used detail in Lega works. It seems that these points represent beauty, the individual's strength and the sun's vital strength. The crown of feather is seen in other works in the *Bwame* society.

Reference Bibliography:
- Felix Mark Leo, 100 *Peoples of Zaire and their sculpture: Lega*, pages 70-71, Brussels1987
- Felix Mark Leo & Various authors, *Congo Masks – Masterpieces from Central Africa*, Brussels2018, Edited by Marc Leo Felix, pages 266 - 274
- Cornet Joseph, *Art de l'Afrique noire au pays de fleuve Zaire*, Brussels1972, pages 257 - 283
- Cameron Elisabeth L., *Art of the Lega*, UCLA Fowler Museum of Cultural History, Los Angeles, 2001





22[ID]

BAMBARA, region on Ségou (Republic of Mali)

Puppet, height of 115 cm
Hardwood with a natural clear coating, iron hook on head

ORIGIN:
- Henri Bing antique collection (1888 - !965), Paris / Cagnes-sur-mer. Acquired between 1915 - 1930 (*)
- Former Paolo Morigi collection (Lugano) Acquired in 1975 (**)
- Former private collection (Lugano)

EXHIBITIONS:
- Lugano 2002, Palazzo Riva, Banca Svizzera Italiana (BSI)

PUBLICATIONS (Reproduced in):
- MORIGI PAOLO, *Arte Africana: Le Sculture*, Galleria Arte Primitiva, Lugano 1975, number 19 (***)
- Venturi Luca M., *Anime antiche, arte negra, da una raccolta di sculture dell'Africa occidentale*, Bank BSI, Lugano 2002, fig. 3

€ 36.000 - 44.000



It represents the chest of a female figure used as a puppet (*Merekun*).
Sculpted according to traditional Bambara style, the face is carved in an enlarged oval shape which, at the top, becomes a horizontal line in correspondence with the broad forehead. A long nose surges down and divides the face in two parts, marked by circular eyes and characterised by a dark portion in the lower area. A cylindrical neck is inserted on the chest with squared shoulders, where a large cone-shaped bosom is highlighted.
This female's face, it seems that the sculptor wanted to capture a melancholy expression. Here, there is a clear stylistic chance that it would have influenced the faces and necks of the women that Modigliani painted and sculpted.
At each side of the shoulders, there are several fractures which the sculpture has suffered throughout time. The moveable arms, now disappeared, were once attached to the body with large iron hooks. It is evident this puppet has been used given the smooth coating present on the rod, showing prolonged human contact.

Reference Bibliography:

- Various authors, *Bamana: The art of existence in Mali*, Museum Rietberg Zurich Editor Calleyn J. P. 2001, page 88, cat. 62
- *Gianinazzi Barbara & Maiullari Paolo, Sogo - Maschere e marionette Bamana - Collezione Claude e Marthe Everlé*, Lugano, The Museum of Cultures; October 2012 - March 2013, Mazzotta Editore
- Various authors, *Modigliani e la spiritualità africana*, Modigliani Institut Archives Légales, Paris-Rome 2007 Edizioni Carte Segrete
- FINARTE, *Asta di sculture africane: expertise di Franco Monti*, Milan 27th April 1972





(*) Henri Bing (1888 Paris - 1965 Paris)

Born in Paris, he starts out dedicating himself to designing, painting and lithography. In 1905, he goes to Munich in Bavaria to the Café Stephanie in the lively bohemian quarter, where he meets many artists and writers.

In 1918, he returns to France and, in Paris, he meets Modigliani, the painter, with whom he forms a sincere friendship.

He settles down on the French Riviera in Cagnes-sur-mer and, in 1918, hosts his Italian friend for a period of time.

It is there in 1920 where he learns of the tragic news of Modigliani's death (Livorno 1884 – Paris 1920).

In 1920, Henri Bing, following the end of the war, returns to Paris where he gives up painting and pursues his trade as an art dealer. He buys and sells the work of the greatest contemporary artists like Braque, Matisse, Rousseau, Soutine and Modigliani.

From 1925 to 1932, he owns a gallery and, in 1927, puts on the first and only exhibition of Chaim Soutine's work (Lithuania 1894 – Paris 1943). He is also passionate about primitive art works: the 115cm high Bambara puppet was found in his study on a gothic stool. It is therefore plausible that Modigliani was struck by it when he saw it. In 1906, during his first stay in Paris, Modigliani had many opportunities to see African works which, at that time, aroused the interest of his friends in Montmartre. Primitive works which left a tangible sign in his artistic production.



Paolo Morigi
Arte primitiva
Esperto

Referenze concernenti la figura Marionetta Bambara-Bamana "MEREKUN", Mali.

La figura suddetta proviene dall'ex-coll. Henry Bing di Parigi, acquistata da me dalla vedova Signora Bing nel 1975, nella sua residenza a Cagnes-sur-mer, dove vive.

Henry Bing è entrato di tutto diritto nella storia dell'arte del ventesimo secolo, in particolare l'amicizia personale avuta con i più famosi artisti del suo tempo. Bing a Parigi era un mercante di straordinario intuito, gusto e competenza in arte moderna, sempre attento ai nuovi talenti. Conobbe Soutine e Modigliani, che condividevano a Parigi lo stesso atelier e ne divenne il loro primo mercante, monopolizzando la loro produzione, poi strinse rapporti con Braque, Picasso, Gris, Atlan e tutti i maggiori dell'epoca.

La sua straordinaria carriera lo portò ad essere classificato come il "mercante dei mercanti", essendo divenuto il fornitore dei più noti galleristi quali: Rosenberg, Bernheimer, Kahnweiler, ecc. A quell'epoca, anni 15 - 30, l'interesse per l'Arte Primitiva era notevole, grazie ai grandi artisti come Picasso, Dérain, Matisse, ecc., che arrogano il diritto di scopritori come Arte in assoluto e maestra nell'insegnamento alla nuova arte sintetica e diretta; così Bing non restò indifferente a questa scoperta ed iniziò a collezionare Arte Negra e Oceanica. In particolare predilігeva le forme più stilizzate e non a caso questa figura BAMBARA, che ricorda molto Modigliani, l'aveva fissata sopra uno sgabello gotico che teneva al centro del suo studio.

Bing già anziano oltre i 70, famoso nel mondo intero, ricco, detentore di uno stock di opere d'arte moderna da fare invidia ai più famosi musei, si sposò con una giovane ragazza, più giovane di lui di oltre 50 anni, e con lei finì i suoi giorni, lasciando il suo intero patrimonio alla moglie non avendo avuto figli. La Signora Bing in seguito si trasferì nella residenza di Cagnes-sur-mer, continuando - se pure non in forma ufficiale - a vendere opere d'arte ricevute in eredità, in particolare tutta la produzione di Atlan, che ne possedeva centinaia.

- 2 -

Casa Calao Via Fiume 6983 Magliaso Lugano/Svizzera Tel. 091 - 7119 62

(**) Paolo Morigi told his client the story of how he came to be in possession of this work: see the handwritten letter dated 25th November 1992 reproduced here.

Nel 1975, tramite un mio amico di Nizza, fui presentato alla Signora Bing e ricevuto nella sua residenza a Cagnes-sur-mer, dove ebbi l'occasione di conoscere Charles Aznavour, suo intimo amico. Dopo avermi mostrato la sua collezione di dipinti: Soutine, Modigliani, Braque, Picasso, Matisse, ecc., con sorpresa trovai tanti pezzi d'arte primitiva di primissima qualità. Il mio interesse era quello di poter acquistare, ma non fu semplice, in quanto la Signora Bing non faceva prezzi, ma bensì desiderava un'offerta. Preso in punto di reputazione, anche nei confronti del mio amico e del suo ospite, offrii il massimo che mai avrei pagato; lei in risposta mi disse, che era d'accordo per il doppio della mia offerta, perchè dall' insegnamento di suo marito, che - quando diceva che la sua offerta era il massimo - in realtà era il 50% di quello che era il prezzo da pagare. Così comperai nella speranza di ulteriori affari in futuro. Ma non vi fu futuro, perchè le sue richieste erano inaccettabili - forse oggi no.

Questo è il rapporto avuto con la Signora Bing, che ne sono onorato d'averla conosciuta, facendo parte pure lei oggi della storia dell'arte moderna.

Quanto da te desiderato,

con amicizia

Magliaso, 25 nov. 1992

Casa Calao Via Fiume 6983 Magliaso Lugano/Svizzera Tel. 091 - 711962

(***)



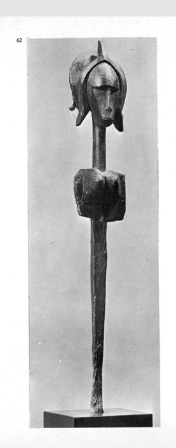
MORIGI PAOLO "Arte Africana: Le Sculture"
Galleria Arte Primitiva, Magliaso, Lugano 1975

19) BAMBARA
Reg. di Segou - Mali
legno a patina naturale
cm. 115
ex-coll. priv.



These sculptures of a female bust are rare in Bambara statue work.
One carving was found by Franco Monti during one of his trips to Africa in the '50s. It was exhibited by him 50 years ago in Milan at the Finarte auction on 27th April 1972. The face, with a hairstyle made up of several locks, is characteristic of traditional Bambara sculpting. Here is a description of it.
These figures were brought to dances or processions by followers who held it above their head in order to completely cover it by the fabric over the lower part of these "dolls". The ceremony during which they were used was called 'merekun'. Wood with a dark coating and traces of colour. Bambara, Mali, region of San. (page 16, lot 62, photo in fig. X)







23[ID]

BAMBARA
(Republic of Mali)

Barn door lock, height of 64cm
Hardwood with a dark coating, signs of use, fractures from the era
Region: valley of the river Niger, south of Bamako

ORIGIN:
• Former private collection (Lugano)

EXHIBITIONS:
• Lugano 2002, Palazzo Riva, Banca Svizzera Italiana (BSI)

PUBLICATIONS (Reproduced in):
• Venturi Luca M., *Anime antiche, arte negra, da una raccolta di sculture dell'Africa occidentale*, Bank BSI, Lugano 2002, fig. 2

€ 4.000 - 5.000



The body of a female figure is decorated with a deep series of geometric engravings.

These ingenious locks, very popular with the Dogon and Bambara people, were used to close the doors of houses and barns. They were attached to the door with iron cables. The closing mechanism is constructed from pieces of iron bolts – of which one remains – which was raised with a rudimentary iron bar. The key, inserted into the designated slot, unlatched the opening mechanism.

Reference Bibliography:
• Various authors, *Bamana: The art of existence in Mali*, Museum Rietberg Zurich, Editor Calleyn J. P. 2001, pages 59 - 65



24[ID]

DAN
(Ivory Coast)

Dance mask, height of 25cm
Wood with a dark, glossy coating, vegetable fibres

ORIGIN: region of Man
- Former Paolo Morigi collection (Lugano)
- Former private collection (Lugano)

EXHIBITIONS:
- Lugano 2002, Palazzo Riva, Banca Svizzera Italiana (BSI)

PUBLICATIONS (Reproduced in):
- Venturi Luca M., *Anime antiche, arte negra, da una raccolta di sculture dell'Africa occidentale*, Bank BSI, Lugano 2002, fig. 8

€ 6.000 - 8.000



Reference Bibliography:
- Fischer Eberhard & Himmelheber Hans, *Die Kunst der Dan*, Rietberg Museum Zurich 1976, page 67, n° 36
- Verger-Fevre Marie-Noel, *Etude des masque faciaux de l'Ouest de la Cote-d'Ivoire conserves dans les collections publiques françaises*. Study published in French magazine Arts d'Afriques Noire, 1985, n° 53 (pages 17 - 29) and n° 54 (pages 19 - 33)

This is a popular model among the Dan, Mano, Yacouba and Guerzé groups, located in the woodland region near the borders with Ivory Coast, Guinea, and Liberia.
The face's features are executed with great care: a pointed chin, well-modelled nose and lips, narrow slits as eyes, the mouth protruding outwards with teeth made of bones, and an elegant hairstyle.





25[ID]

DAN, region of Man on the border with Guinea and Liberia (Ivory Coast)

Mask, height of 26cm
Wood with a glossy, black coating

ORIGIN:
- George F. Keller antique collection (Bern) (Inv. G.F.K.…- number illegible)
- Former Paolo Morigi collection (Lugano)
- Former private collection (Lugano)

EXHIBITIONS:
- Lugano 2002, Palazzo Riva, Banca Svizzera Italiana (BSI)

PUBLICATIONS (Reproduced in):
- Venturi Luca M., *Anime antiche, arte negra, da una raccolta di sculture dell'Africa occidentale*, Bank BSI, Lugano 2002, fig. 11

€ 8.000 - 10.000



A classic mask with a pointed chin, well-modelled nose and lips, narrow slits for eyes and a half-closed mouth. The ears are a rare detail in masks from this region. However, they do not disturb the oval line of the face made glossy by the shiny coating and highlighted by the series of incisions of parallel lines that surround it.



26[ID]

BAULÉ
(Ivory Coast)

Female figure, height of 51cm
Hardwood with a dark coating

ORIGIN:
- Helmut Gernsheim antique collection (Castagnola di Lugano)
- Former private collection (Lugano)

EXHIBITIONS:
- Lugano 2002, Palazzo Riva, Banca Svizzera Italiana (BSI)

PUBLICATIONS (Reproduced in):
- Loudmer & Poulain, “Arts Primitifs” Paris auction of 22th November 1979, lot 40 (*)
- Venturi Luca M., *Anime antiche, arte negra, da una raccolta di sculture dell’Africa occidentale*, Bank BSI, Lugano 2002, fig. 22

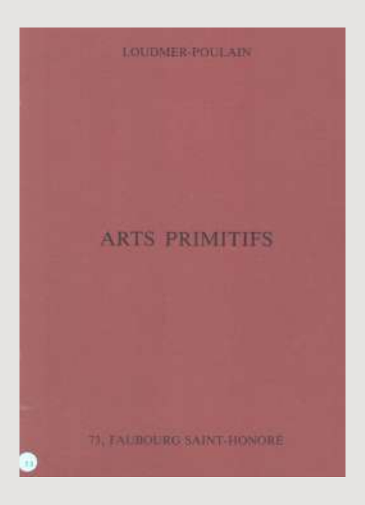
€ 20.000 - 24.000



It represents a female figure with a hairstyle constructed from two large locks, each different to the other, a detail that identifies the grand masters of Baulé.
This model bears witness to an unusual style of Baulé art, because the figure is sculpted with full volumes. She faces the front with her feet resting on a circular pedestal. Her arms are away from her body and the face is grafted onto the strong neck. Her hands, positioned resting on her stomach, captures a gesture that the Baulé consider to be a sign of peace. It is found in almost all Baulé figures depicted standing up. A beautiful dark coating shows it has been used for a long time, confirmed by the wear in the wood and the numerous traces of sacrificial substances. Several tattoos are present on the neck and back. A ring of glass beads surrounds the right leg. There are traces of green rust left by three copper tacks which had originally been applied on the forehead and temples.

(*) In the catalog of the sale (22 november 1979) this statue was described by the expert français Charles Ratton (1895 – 1996) as follows:

“Statue of a stocky woman, hands resting on the lower abdomen, asymmetrical hairstyle made of two big buns and braids, small scarifications on the neck and at the top of the back”. High 0.49 m / 19,2 inches (15.000/25.000 F.F.)




40*

27[ID]

BAULÉ, region of Bouaké (Ivory Coast)

Male figure, height of 48cm
Wood with a thick, dark coating, restorations and signs of use

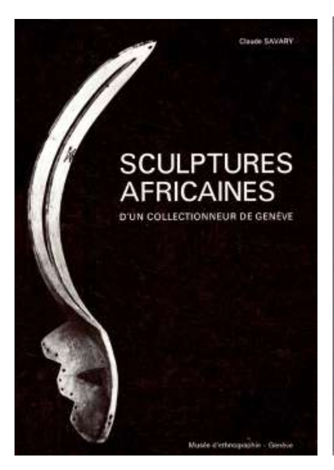
ORIGIN:
- Former collection of Prince Sadruddin Aga Kahn (Geneva) (1933 - 2003)
- Former Paolo Morigi collection (Lugano) (Morigi inventory label num. 387)
- Former private collection (Lugano)

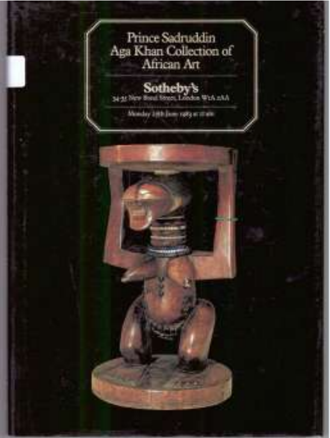
EXHIBITIONS:
- Lugano 2002, Palazzo Riva, Banca Svizzera Italiana (BSI)
- Geneva, Musée d'Ethnographie de Geneva, dicembre 1978 - estate 1982

PUBLICATIONS (Reproduced in):
- Savary Claude, *Sculptures africaines d'un collectionneur de Geneva*, Musée d'Ethnographie de Geneva 1978, page 56, n° 26, fig. 26, 26 bis, 26 ter
- SOTHEBY'S "Prince Sadruddin Aga Khan Collection of African Art" Londra 27 giugno 1983, lotto 2
- Venturi Luca M., *Anime antiche, arte negra, da una raccolta di sculture dell'Africa occidentale*, Bank BSI, Lugano 2002, fig. 23

€ 20.000 - 24.000

It represents a male figure who held a role of particular importance in the spiritual connection between the kingdom of the living and the afterlife.
His head is the main element of focus, with his hairstyle in a bun, adorned with copper tacks. His beard, originally formed of two intertwining strands, has undergone a European restoration.
His half-closed eyes resembling coffee grains bestow a semblance of recollection upon the face.
The scarification on the body, beyond a merely aesthetic function, is indicative of his ethnic group. The figure faces the front, is symmetrical, and has his arms down by his body. His feet isolated on the ground signify that this sculpture is a being who lives in the afterlife.
The thick coating that covers it is the result of continual treatments with oily substances carried out by the owner to protect it.





With wood, the Baulé created a type of sculpture which has no comparison in the tradition of the people of Ivory Coast. The statues called "waka sona" represent portraits of ancestors idealised in their beauty or the family genes of the Baulé tradition. These sculptures represent parents' hope that their children might look like their family sculptures once born. They are very refined works with their sweet, elegant, smooth outline on the surfaces, which have made Baulé sculptors famous in the world.





28[ID]

KOTA, northern region, Republic of the Congo

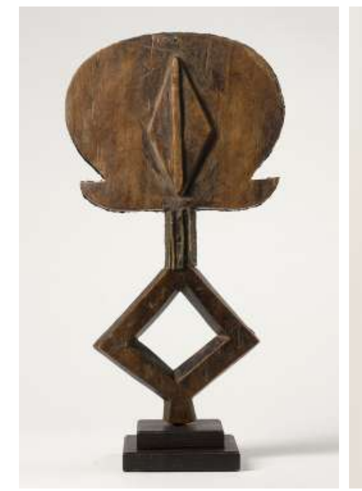
Figure of a reliquary, height of 41cm
Republic of the Congo, region of Sibiti (*)
Hardwood covered with copper strips

ORIGIN:
• George F. Keller antique collection (Paris / New York) (Inv. G.F.K…- number illegible)
• Former Paolo Morigi collection (Lugano)
• Former private collection (Lugano)

EXHIBITIONS:
• Lugano 2002, Palazzo Riva, Banca Svizzera Italiana (BSI)

PUBLICATIONS (Reproduced in):
• Venturi Luca M., *Anime antiche, arte negra, da una raccolta di sculture dell'Africa occidentale*, Bank BSI, Lugano 2002, fig. 40

€ 18.000 - 22.000

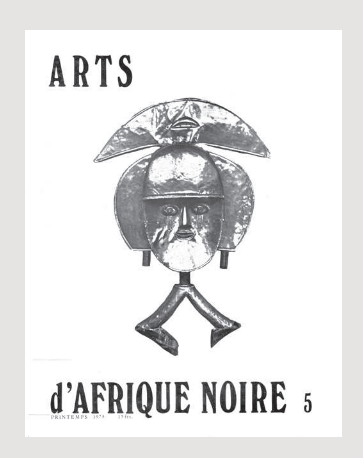




This 41cm-high model, with a concave / convex face, is made from copper foil engraved with decorated strips, made from a stamp work on the surface. The capsule-shaped eyes are fixed with copper nails. The mouth is shown in the act of smiling. All the metal plates have been fixed with copper nails and strips. The wooden base, in the shape of a diamond covered with holes in a cross-section, is covered with stamped copper strips in the upper half, a technique also used to cover the neck and the diamond shape at the bottom. On the back, there is a diamond shape emphasises, which is typical of many Kota works.

These reliquaries from equatorial Africa represent figures reserved for the worship of ancestors. They have been studied since the '60s by numerous French specialists, including Alain Chaffin, who published one of the first studies on Kota reliquaries, with special attention paid to the morphological aspects:

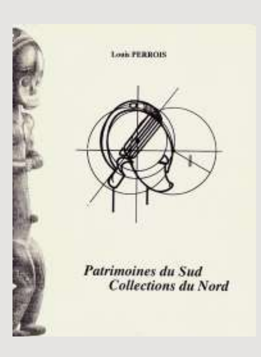
"L'Art Kota" articolo sulla rivista "Arts d'Afrique Noire" Arnouville num. 5, Spring 1973, pages 12 - 43



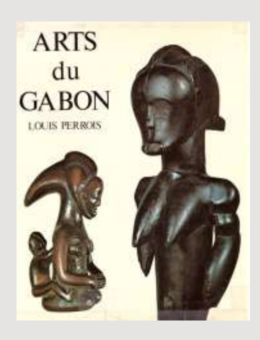


Louis Perrois was in Gabon for at least ten years, where he deepened our knowledge of the historical context and tribal traditions of the different ethnic groups. In 1965 / 1966, as an academic at the French Institution for Scientific Research (ORSTOM), he visited the villages of Makokou and Mékambo in Kota. Today, he is considered the world's most eminent specialist in this field. He has published his research in a series of books, including:

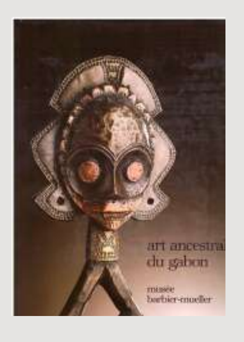
Perrois Louis, "Patrimoines du Sud, collections du Nord" Trente ans de recherche à propos de la sculpture africaine (Gabon, Cameroon) ORSTOM, Paris 1997



Perrois Louis, *Arts du Gabon*, Arnouville 1979,
from page 193 group IV (Figures without a crest),
photo on pages 204 and 205 and designs on page 316



Perrois Louis, *Art ancestral du Gabon dans les collections du Musée Barbier-Mueller*, Geneva 1985, description on page 49 and designs on page 52 (Category VI)



The style of this model corresponds to the type of Kota reliquaries made by the group located in the northern Congo, in the region of Sibiti, an area south of the Kota tradition. We use the classification that French specialist Louis Perrois identified for these models, characterised by the following criteria:

- oval face without a crest
- convex forehead, concave face
- saggital line, curbed brow ridge
- dominant decoration is plates / sheets (here decorated sheets)
- curved side locks with wraparound comb decorated with duck tail
- semi-globular eyes with studded pupils
- realistic nose (here at a dihedral angle)
- base of turbot wood (here in a square section)



(*) Morigi's outline suggests Makouku as the place of origin, a city in central Gabon in the region of the upper Ivindo.

These sculptures of Kota reliquaries were attributed by Alain Chaffin and Louis Perrois to a subgroup who live in the Sibiti region, a forest area in the high Niari in Republic of the Congo. It is at least 500km from Makouko, which is located rather in Gabon, on the Invindo, above the Equator. The region of Sibiti is as far south as the Kota people have come. Sculptures of this kind would be rarer from the Kota of central Gabon.

Alain Chaffin, in his investigation in Kota art published in "Arts d'Afrique Noire" Arnouville num. 5, Spring 1973, pages 12 - 43, highlights on page 42 a work "under the style of the Sibiti region".

At the time, Chaffin knew of only 5 sculptures like this. One of these was illustrated by him on page 38, num. 28.



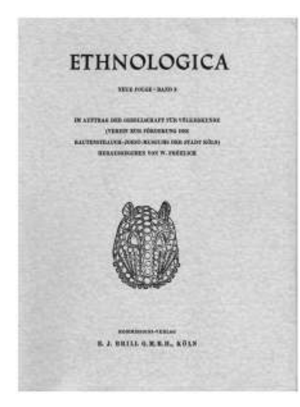
28. — M'Bulu Mindassa, région Nord Sibiti, H. 51 cm. Collection privée.

Documentation: Alain Chaffin 1973, page 38, num. 28
M'Bulu Mindassa, region of north Sibiti. H. 51 cm
(Private collection) photo here

A sculpture 39cm high with similar characteristics, without a crest of hair, with duck tail ears, from the Kota in the south, was sold by Christie's in Paris on the 14.06.2004 (number 188) (from Robert Duperrier and Maurice Bonnefoy)

Foto here Ballarini's Archive 04.376





ETHNOLOGICA

Reference Bibliography:

• CHRISTIE'S "Art Africain, Océanien et Précolombien" Paris auction on 14th June 2004, number 188

• Bolz Ingeborg, *Zur Kunst in Gabon: Stilkritische Untersuchungen an Masken und Plastiken des Ogowe-Gebietes*, in Ethnologica Neue Folge - Band 3, Cologne 1966; fig. XLI, fig. a

29[ID]

HEMBA
(Democratic Republic of the Congo)

South-eastern region of the Congo marked by the courses of the rivers Lualaba and Lomami

Figure of an ancestor, height of 63cm
Hardwood with a natural, dark coating

ORIGIN:
- Former Paolo Morigi collection (Lugano)
- Former private collection (Lugano)

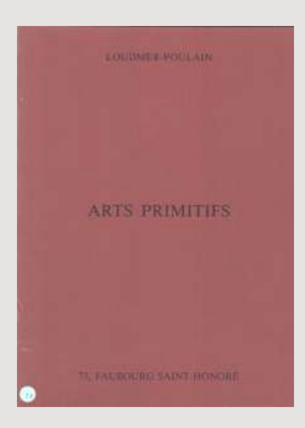
EXHIBITIONS:
- Lugano 2002, Palazzo Riva, Banca Svizzera Italiana (BSI)

PUBLICATIONS (Reproduced in):
- Loudmer & Poulain, *Arts Primitifs*, Paris auction on 21th and 22 March 1980, lotto 409 (*)
- Venturi Luca M., *Anime antiche, arte negra, da una raccolta di sculture dell'Africa occidentale*, Bank BSI, Lugano 2002, fig. 50

€ 8.000 - 10.000

(*) In the catalog of the sale of March 22, 1980 this statue was described by the expert français Charles Ratton as follows:

Ancestor figure, statuette of a bearded man, standing, his hands resting on his hips. The hairstyle is decorated with two braids crossing at right angles. Cylindrical base. Zaire, Hemba. High 0.62 m (8.000/10.000 F.F)





This is a male character depicted upright with his head support by a strong neck. He holds his arm away from his body with hands on his stomach, short legs without feet, supported by the circular base. His face is marked with large lips and eyes emphasised in an arch. His forehead encloses the typical "Katanga cross" hairstyle at the back. His thin beard, made with a double row of square engravings, is the characteristic reserved for high-ranking members.
The entire work, with its volumes, express all the power of the Hemba portraits.

The Hemba group, which belongs culturally to the great Luba people, is located in the region that surrounds Kongolo, a village on the right bank of the high Congo, 150km to the west of Lake Tanganica, in the equatorial forest of the Democratic Republic of the Congo, formerly Zaire.
These sculptures, called "singiti" in the local language, are of a founding ancestor of a royal dynasty or a great warrior chief. They were kept by high-ranking members of the village in homes designed for worshiping ancestors, but they were also venerated by every family in their own home, where they were kept in specific storage rooms or small corners.
Considered to be amongst the most prestigious works of Black Africa, these figures have several easily identifiable characteristics: its position facing the front, male sex, a large head compared to its height, detached arms, hands on its stomach and hairstyle that closes behind the neck in the pattern of a cross.

Reference Bibliography:

- Neyt Francois & De Strycker Louis, *Approche des arts Hemba*, Villiers-le Bel, France 1975

30[ID]

IGALA
(Nigeria)

Staff of a high-ranking member, height of 16cm
Wood with a dark coating and copper spirals

ORIGIN:
- Former Paolo Morigi collection (Lugano)
  (Morigi inventory label num. 149)
- Former private collection (Lugano)

EXHIBITIONS:
- Lugano 2002, Palazzo Riva, Banca Svizzera Italiana (BSI)

PUBLICATIONS (Reproduced in):
- Venturi Luca M., *Anime antiche, arte negra, da una raccolta di sculture dell'Africa occidentale*, Bank BSI, Lugano 2002, fig. 41

€ 4.000 - 5.000



This very refined miniature sculpture was likely the upper part of a staff that belonged to a dignitary of court.
It is made up of a face, sculpted in all its glory, wearing a hat and a red ceramic earring. The face is greased with kaolin dust and the neck, which forms the staff's grip, is refined with spirals of copper wire. It has a light coating indicating use.

The Igala people are located in the area between the rivers Niger and Benue, in a vast land on the left bank of the river Benue.
They have developed their court art and their *Egwu Agba* helmet masks are famous.



lotto 205 (Jan Saudek)

31[ID]

LEGA
(Democratic Republic of the Congo)

Mask from the *Bwame* group
Height of 23cm (wooden part)
Wood with a clear, natural coating, kaolin and beard of vegetable fibres, fractures and signs of use

ORIGIN:
- Former Paolo Morigi collection (Lugano)
- Former private collection (Lugano)

EXHIBITIONS:
- Lugano 2002, Palazzo Riva, Banca Svizzera Italiana (BSI)

PUBLICATIONS (Reproduced in):
- Venturi Luca M., *Anime antiche, arte negra, da una raccolta di sculture dell'Africa occidentale*, Bank BSI, Lugano 2002, fig. 52

€ 6.000 - 8.000

A sculpture of average dimensions that belongs to the classic designs of the Lega tradition. It has a concave, heart-shaped face, carved in the oval space in the head. The eyes are narrow, and the root of the nose combines with the perfect arches of the eyebrows. It has a long beard made of *lukusa* fibres.

These white masks were associated with the memory of ancestors and founding members of the clan. They appeared in young people's initiation rituals regardless of the social rank to which they pertained. Each family clan put a large mask like this on display outside their houses during important ceremonies, as it represented Mother Nature with all her children around her. It was tied to a wooden structure, a sort of balustrade with small steps, in such a manner so as to make it visible for all and sundry to see during rites of passage. Alongside it, small wooden and ivory masks – very common in this group - were also hung. This entire representation became the spiritual link between the various members of each family and their ancestors.

Reference Bibliography:

- Fagg William, *Masques d'Afrique dans les Collections du Musée Barbier-Muller*, Geneva 1980, pages150 and 151
- Felix Mark Leo, *100 Peoples of Zaire and their sculpture: Lega*, pages 70 e 71, Brussels1987
- Various authors, *Face of the Spirits: Masks from the Zaire Basin*, Antwerp 1993, pages 188 - 197
- Cornet Joseph, *Art de l'Afrique noire au pays de fleuve Zaire*, Brussels1972, pages 257 - 283
- Cameron Elisabeth L., *Art of the Lega*, UCLA Fowler Museum of Cultural History, Los Angeles, 2001



32[ID]

YORUBA, region of Abeokuta (south-eastern Nigeria)

Wood with a dark coating and scaling, signs of prolonged use
Male sculpture: height of 27.5cm
Female sculpture: height of 28.5cm

ORIGIN:
- Maria Wyss gallery antique collection (Basle) (see lot 33)
- Former Paolo Morigi collection (Lugano)
- Former private collection (Lugano)

EXHIBITIONS:
- Lugano 2002, Palazzo Riva, Banca Svizzera Italiana (BSI)

PUBLICATIONS (Reproduced in):
- Venturi Luca M., *Anime antiche, arte negra, da una raccolta di sculture dell'Africa occidentale*, Bank BSI, Lugano 2002, fig. 55

€ 6.000 - 8.000





Two sculptures carved following designs that have a long history and tradition in southern Nigeria and the Republic of Benin. It is a type of art that is recognisable, and which has been passed down through time thanks to the creative push of the many sculptors who worked in atelier, even if they were separated by distance.

These small sculptures, both male and female, represent twins. The birth of two or more twins is considered to be an important event in some Nigerian groups. If such an event occurs, the village sculptor is asked by the lucky parents to prepare the Ibeji, this pair of little statues who share the same sex as the newborn twins.
They form a close spiritual bond with their owners. These sculptures are kept and treated with optimum care throughout the twins' lives. If one passes away, their bond continues through the small statue, which becomes the incarnation of the deceased twin's spirit. Only after the death of both twins do the statues lose their meaning and sacred value, and, therefore, can be given away.

Reference Bibliography:

- Fagg William, *Yoruba: Sculpture of West Africa*, New York 1982, page 81
- Merlo Christian, *Ibedji, hohovi, venavi: Les statuettes rituelles de jumeaux en civilisation beninoise*, Articolo pubblicato sulla rivista francese Arts d'Afrique Noire, Estate 1977, n° 22, pages 16 - 31
- Stoll Mareidi & Gert Stoll & Cooperation Ulrich Klever, *IBEJI: Twin Fig.s of the Yoruba*, Munchen, Germany 1980



33[ID]

YURUBA
(Nigeria)

Iroke Ifa divinatory object, height of 32cm
Ivory with a natural, amber coating

ORIGIN:
- Maria Wyss gallery antique collection (Basle) (*)
- Former Paolo Morigi collection (Lugano)
- Former private collection (Lugano)

EXHIBITIONS:
- Zurich 2001, Rietberg Museum, Zurich, April 2001, Collezione Maria Wyss, n° 62
- Lugano 2002, Palazzo Riva, Banca Svizzera Italiana (BSI)

PUBLICATIONS (Reproduced in):
- Venturi Luca M., *Anime antiche, arte negra, da una raccolta di sculture dell'Africa occidentale*, Bank BSI, Lugano 2002, fig. 61

€ 13.000 - 15.000



This sculpture, the end of an elephant's tusk, represents a kneeling female figure, with the arms attached to the body and the hands over the breasts.
It is carved down to the smallest detail following the designs of Yoruba art. Prolonged use has given the surface of the ivory a glossy amber-coloured coating.

The *Iroke Ifa* is a ritual instrument used by a soothsayer to contract the oracle named Ifa, a deity of the Yoruba pantheon. The soothsayer sits facing their client and, to invoke the deity, throws sixteen kola nuts onto a tray. They observe the position that the nuts fall in, moving them with the tip of the tusk, allowing him to interpret the reply received from the oracle.

Reference Bibliography:
- Fagg William, *Yoruba: Sculpture of West Africa*, New York 1982, pages 190 e 191



(*) Maria Wyss

Based in Basle since the '50s, she became famous as a photographer and the owner of a gallery for primitive art from Africa, Oceania and America. Some of her pieces have been sold in Christie's and Sotheby's auctions.
In 1962, her gallery was mentioned in the catalogue published on the occasion of a prestigious exhibition organised by William Fagg in Basle, dedicated to 300 works from Nigeria (Benin, Ife, etc.)
• Fagg William, *Nigeria 2000 Jahre Plastik*, Kunsthalle Basel 1962









In 1971, for the great exhibition at Villa Hügel in Essen, where 300 works from museums and collectors were put on display, she participated in the event and provided a *Yoruba Ibeji Twin* (cat. 171).

• Volprecht Klaus, *Afrika - Kunst am Niger - Katalog*, Villa Hugel, Essen 1971



In the course of her career, she has sold important works to collectors and museums. She collaborated with the Rietberg Museum in Zurich and a dozen of her Dan and Guro African sculptures can be found in each of the following catalogues published by the Museum:
• Fischer Eberhard & Himmelheber Hans, *Die Kunst der Dan*, Rietberg Museum Zurich 1976
• Fischer Eberhard & Homberger Lorenz, *Die Kunst der Guro*, Rietberg Museum Zurich 1985

In 2004, the Galerie Vogler in Basle sold the "Collection of Maria and Paul Wyss". Hundreds of works from the most significant groups in Africa were sold: Dogon, Bambara, Senufo, Baulé, Yoruba, Ibo, Fang, Bakongo, Chockwe.

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Advertising insert taken from the magazine "Arts d'Afrique Noire" num. 131, Autumn 2004, page 45



34[ID]

YURUBA, region of Abeokuta, (State of Ogun, Nigeria)

Cup for worship, height of 23cm
Wood with a thick, crusty coating

ORIGIN:

- Former Paolo Morigi collection (Lugano) (Morigi inventory label num. 551)
- Former private collection (Lugano)

EXHIBITIONS:

- Lugano 2002, Palazzo Riva, Banca Svizzera Italiana (BSI)

PUBLICATIONS (Reproduced in):

- Venturi Luca M., *Anime antiche, arte negra, da una raccolta di sculture dell'Africa occidentale*, Bank BSI, Lugano 2002, fig. 62

€ 3.000 - 4.000



Caryatid cup showing a kneeling female figure balancing a tray on her head, with her hands resting on her bosom. It is carved according to the elements of Yoruba sculpting.
It belonged to a priest who used it for Agéré Ifa worship. Its divinatory function included using sacred palm nuts which were spread across the tray during consultations.

Reference Bibliography:

- Fagg William, *Yoruba: Sculpture of West Africa*, New York 1982, page 179 (*Agéré Ifa*)



35[ID]

YURUBA, region of Abeokuta, State of Ogun (Nigeria)

Female figure, height of 35cm
Polychrome wood

ORIGIN:
- Former Mario Fantin collection (Bologna)
  Obtained in the early '60s (see lot 55)
- Former Paolo Morigi collection (Lugano)
  (Morigi inventory label num. 123)
- Former private collection (Lugano)

EXHIBITIONS:
- Lugano 2002, Palazzo Riva, Banca Svizzera Italiana (BSI)

Publications (Reproduced in):
- Venturi Luca M., *Anime antiche, arte negra, da una raccolta di sculture dell'Africa occidentale*, Bank BSI, Lugano 2002, fig. 63

€ 3.000 - 4.000



Kneeling female figure who holds a large cup in her hands.
It was used by a priest for divinatory purposes during Agéré Ifa worship.
The whole sculpture has been painted with brown varnish, white dots and a cobalt blue pigment.

Reference Bibliography:
- Fagg William, *Yoruba: Sculpture of West Africa*, New York 1982, page 179 (*Agéré Ifa*)


Morigi
Lugano
No. 123

36[ID]

SUKU
(Democratic Republic of the Congo)

Male figure, height of 31cm
Wood with a dark coating

ORIGIN:
- Former Prince Saddrudin Aga Khan collection (Geneva) (1933 - 2003)
- Former Paolo Morigi collection (Lugano) (Morigi inventory label num. 522)
- Former private collection (Lugano)

EXHIBITIONS:
- Lugano 2002, Palazzo Riva, Banca Svizzera Italiana (BSI)

PUBLICATIONS (Reproduced in):
- Venturi Luca M., *Anime antiche, arte negra, da una raccolta di sculture dell'Africa occidentale*, Bank BSI, Lugano 2002, fig. 73

€ 3.000 - 4.000

Male half-torso figure whose function was probably to act as the handle of a fly swatter, the characteristic African instrument that signified prestige. The Suku people live in the southern region of the Congo, near the river Kwango and Mungila, at the border with Angola. They reside in the lands close to the Yaka, with whom they share a religion and divinatory worship practice. They use objects like masks, sculptures, idols and even wine glasses made of palm. In many cases, people confuse the two styles. In general, Suku art can be distinguished by its human figure made in the round. There is no emphasis on a hooked nose, which is a characteristic trait of Yaka art.

Reference Bibliography:

- Felix Mark Leo, *100 Peoples of Zaire and their sculpture: Suku*, pages 194 - 195, Brussels1987
- Bourgeois Arthur P., *The Yaka and Suku*, Leiden, Holland 1985



37[ID]

OGONI, region near the Niger delta (Nigeria)

Place of collection: district of Bonny, eastern end of the river delta

Mask with a moveable jaw, height of 18.5cm
Wood painted in black and white, signs of use, authentic coating

ORIGIN:
- Former Serge Brignoni collection (Chiasso 1903 - Bern 2002) see lot 43
- Former private collection (Lugano)

EXHIBITIONS:
- Lugano 2002, Palazzo Riva, Banca Svizzera Italiana (BSI)

PUBLICATIONS (Reproduced in):
- Venturi Luca M., *Anime antiche, arte negra, da una raccolta di sculture dell'Africa occidentale*, Bank BSI, Lugano 2002, fig. 74a

€ 5.000 - 6.000



In this sculpture, a cord still holds the two parts together. In the internal part of the jaw, there is a long wire of thin vegetable plates, measuring 5cm long, fixed into the wood like teeth. Vertical square scarification, painted in black, is also visible on the temples.

The Ogoni are a small ethnic group that lives on the delta of the river Niger, east of Port Harcout in Rivers State. They call themselves the Kana.
They are culturally linked to the great Ibibio group, with whom they share the same language and many indigenous traditions.
This group's masks, which are normally small, are characterised by the moveable jaw. They are used during commemoration ceremonies for ancestors and were worn on the head of the dancer, hidden from the sight of those present under a cloak made of fibres.

Reference Bibliography:

- Eyo Ekpo, *Two thousand years Nigerian Arts*, Lagos 1977, pages 196 and 212
- Fagg William, *Masques d'Afrique dans les Collections du Musée Barbier-Mueller*, Geneva1980, page 88



38[ID]

OGONI, region near the Niger delta (Nigeria)

Place of collection: district of Bonny, eastern end of the river delta

Mask with a moveable jaw, height of 20.5cm
Wood with a dark, crusted coating

ORIGIN:

- Former Serge Brignoni collection (Chiasso 1903 - Bern 2002) see lot 43
- Former private collection (Lugano)

EXHIBITIONS:

- Lugano 2002, Palazzo Riva, Banca Svizzera Italiana (BSI)

PUBLICATIONS (Reproduced in):

- Venturi Luca M., *Anime antiche, arte negra, da una raccolta di sculture dell'Africa occidentale*, Bank BSI, Lugano 2002, fig. 74b

€ 5.000 - 6.000



Mask worn on the head of a dancer who also had a cloth hood to hold it.
The face is divided into two parts, with the moveable jaw tied together with a cord. It has well-sculpted hemmed lips, a straight nose, narrow eyes, stylised ears, and a complex hairstyle marked in the middle with two cylindrical buns. There is scarification present on its forehead and temples, both signs that indicate which clan it belonged to.

Reference Bibliography:

- Hahner-Herzog Iris & Kecskesi Maria & Vajda Laszlo, *L'Autre Visage: Masques africains de la collection Barbier-Mueller*, Geneva 1997, page 136



39[ID]

OGONI, region near the Niger delta (Nigeria)

Place of collection: district of Bonny, eastern end of the river delta

Mask with a moveable jaw, height of 20cm
Wood painted in black and white, signs of use, authentic coating

ORIGIN:
- Former Serge Brignoni collection (Chiasso 1903 - Bern 2002) see lot 43
- Former private collection (Lugano)

EXHIBITIONS:
- Lugano 2002, Palazzo Riva, Banca Svizzera Italiana (BSI)

PUBLICATIONS (Reproduced in):
- Venturi Luca M., *Anime antiche, arte negra, da una raccolta di sculture dell'Africa occidentale*, Bank BSI, Lugano 2002, fig. 74c

€ 5.000 - 6.000

A mask used during allegorical dances painted with a mixture of whitish varnish and black adornments. A straight nose divides the slits of the eyes cut in a pointed arch. Its mouth, with large lips, is divided into two parts, which makes the jaw disjointed and moveable. A cord made of rafia fabric still holds the two parts together.
The chin and temples are marked with the clan's characteristic symbols. The elaborate, black hairstyle is divided into small locks, marked by incisions made in parallel lines. The central, larger one can be distinguished by a series of dots painted on in white.



40[ID]

BAGA
(Conakry, Guinea)

Yoke mask, height of 83cm
Region on the Atlantic Coast
Wood with a glossy, dark coating, fractures from use, metal tacks

ORIGIN:
- Ralph Nash (*) antique collection acquired at Berkeley Gallery in London in the '40s
- Helmut Gernsheim antique collection (Castagnola di Lugano)
- Former Paolo Morigi collection (Lugano) (Morigi inventory label num. 571)
- Former private collection (Lugano)

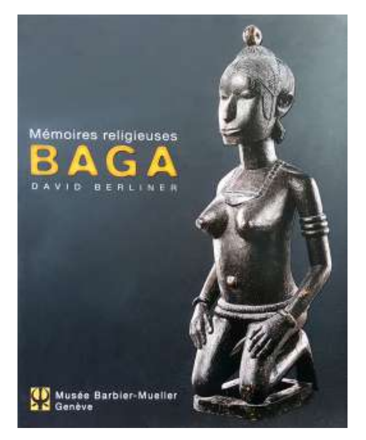
EXHIBITIONS:
- Lugano 2002, Palazzo Riva, Banca Svizzera Italiana (BSI)

PUBLICATIONS (Reproduced in):
- Venturi Luca M., *Anime antiche, arte negra, da una raccolta di sculture dell'Africa occidentale*, Bank BSI, Lugano 2002, fig. 77

€ 23.000 - 27.000

Reference Bibliography:
- Lamp Frederick, *Art of the Baga*, The Museum for African Art, New York 1996
- Berliner David, *Mémoires religieuses Baga*, Musée Barbier-Mueller, Geneva 2013
- CHRISTIE'S "Arts d'Afrique et d'Océanie" Paris, auciton on 22th November 2017, lot 39





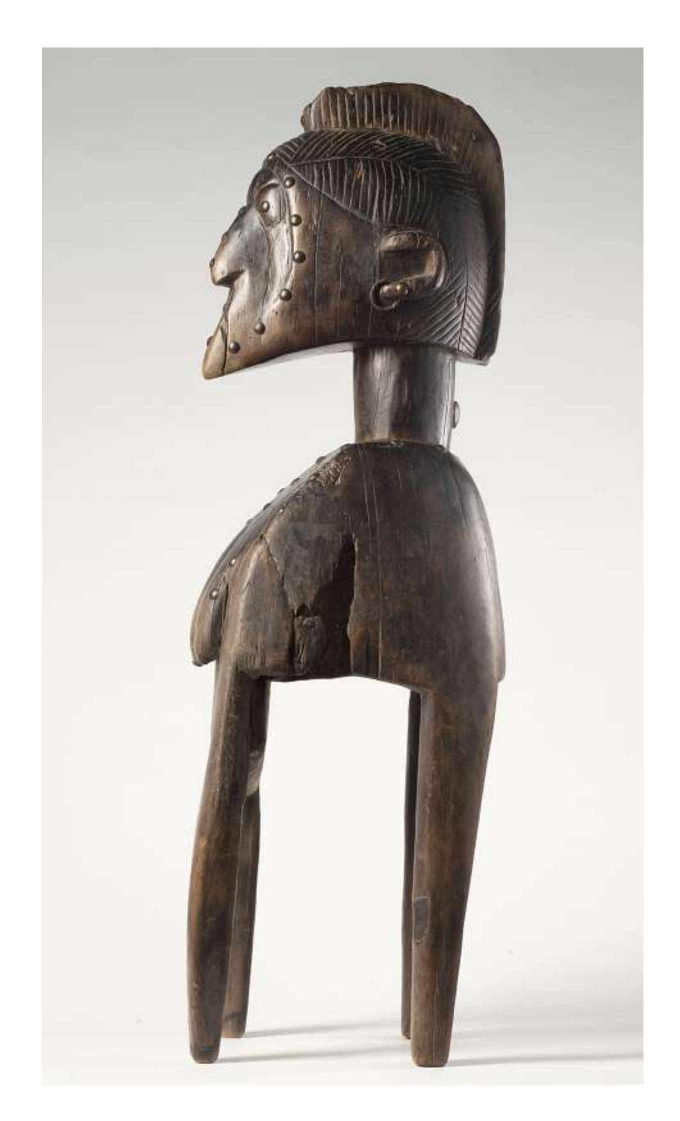
This represents the goddess of fertility (*Nimba*), the protector of pregnant women and the goddess invoked by those who are infertile. It emerges in procession during organised rituals to obtain good fortune for the fields when harvesting rice and grain, through its evocative force. The face seems to be a fantastical interpretation of the mother goddess' female face, while the hooked nose represents the male symbol.

Also called a shoulder mask, this model seems to be unique, a stylistic invention that does not appear in the artistic production of many African groups.
This one in particular was sculpted following uncharacteristic designs for the classical Baga tradition. Indeed, the various parts of the head and body have curved profiles which are usually sharp edges in the most common traditional works. Here, the weight and measurements are made for a man. The face is constructed on staggered levels and the hooked nose hangs over the extended, pointed chin. Its lacks eyes and a mouth, the ears protrude in a shape that resembles the letter 'C', and it has hanging ring earrings. The hairstyle is formed of a large lock that joins up on the skull's curve.
The whole head is decorated with a series of incisions in geometric shapes, and the face is adorned with European-made iron tacks. The large, drooping bosom evokes the image of an African woman who has been breastfeeding for a long time because she has had the gift of fertility. There are wide fractures in the wood and signs of prolonged use, which undeniably demonstrates how old this model is.



(*) Ralph Nash

Born in Germany in 1928, Nash was a famous designer and stylist who established himself by making high fashion female footwear. Still young, he opened a company in South Africa and frequently travelled to Europe and New York in the USA. In 1961, he moved to London and also pursued his interest for African art. He traded with the best-known European and American art dealers, in particular, and bought African works from the famous gallery owner John Klejman (1906-1995), Madison Avenue, New York. In 1924, he purchased a Dan mask from gallery owner Paul Guillaume (1891-1934) which, on 22nd November 2017, Christie's put up for auction in Paris for 400,000 / 600,000 euros (lot 39).





41[ID]

LOBI, region of Bouna (Burkina Faso)

Female figure of an ancestor, height of 65cm
Hardwood with a crusted coating

ORIGIN:
- Former Edmond Morlet collection (Brussels) (*)
- Former Paolo Morigi collection (Lugano) (Morigi inventory label num. 416)
- Former private collection (Lugano)

EXHIBITIONS:
- Lugano 2002, Palazzo Riva, Banca Svizzera Italiana (BSI)

PUBLICATIONS (Reproduced in):
- Venturi Luca M., *Animе antiche, arte negra, da una raccolta di sculture dell'Africa occidentale*, Bank BSI, Lugano 2002, fig. 78

€ 10.000 - 12.000

Reference Bibliography:

- Holas B., *Arts de la Cote d'Ivoire: Les trésors du Musée d'Abidjan*, Vevey 1969, page 162
- Kerchache Jaques, *Scultura Africana: Omaggio a André Malraux*, Rome 1986, pages 90-105
- Antongini Giovanna & Spini Tito, *Il cammino degli antenati: I Lobi dell'Alto Volta*, Bari 1981
- Bognolo Daniela, *Visions d'Afrique: Lobi*, Milan 2007
- Skougstad Norman, *Traditional Sculpture from Upper Volta*, New York The African American, Institute 1978, page 30
- Goy Bertrand, *Cote d'Ivoire - Premieres regards sur la sculpture - 1850 / 1935*, Paris 2012, page 135





Female sculpture carved according to Lobi tradition. The body, facing the front, is depicted with its arms out, a prominent navel and legs of exaggerated dimensions. Its head, held up by a powerful neck, is marked with shaved hair in line with the region's fashion. The mouth allows a glimpse of a labial plate, a distinctive archaic mark. The heavy hardwood is covered with a thick, crusted coating.

(*) Edmond Morlet (Brussels)

Morlet was a Belgian trader based in Brussels before the Second World War. In 1930, he travelled to the then-Belgian Congo where he collected several Yombe works, among other things. In 1935, one of his Wobé masks was put on display at the Ethnographic Museum of Geneva (MEG). His most important work, a Mbole statue, which depicted someone who had been hanged (Ofika), was acquired in 1955 by the Metropolitan Museum of Art of New York (MET) after passing through various collections.



42[ID]

DAN, region of Toulépleu (Ivory Coast)

Mask, height of 25cm
Wood with a light, crusted coating

ORIGIN:
- George F. Keller antique collection (Bern) (Inv. G.F.K. 47)
- Former Paolo Morigi collection (Lugano)
- Former private collection (Lugano)

EXHIBITIONS:
- Bern 1980, Musée des Beaux Arts)

PUBLICATIONS (Reproduced in):
- Morigi Paolo, *Raccolta di un amatore d'arte primitiva*, Magliaso, Lugano & Kunstmuseum Bern, Switzerland 1980, fig. 96, page 98

€ 10.000 - 12.000



A mask with heavily accentuated features covered in a mixture of mud and whitish kaolin. It carried out the role of "singer" during festivities organised to entertain the public. Essentially, its large open mouth has the semblance of someone smiling or singing.

Reference Bibliography:
"Arts d'Afrique Noire n° 6, Estate 1973" Musée Municipal d'Agouleme: Les collections africaines, page 37, figure 10



The photo here to the side depicts the flat of George Keller in Davos (at the end of the '70s). (Paolo Morigi Archive, with the generous permission of the current owner) On the table in the centre, you can see the "singing" Dan mask. On the wall, to the side of the pictures, two masks are hung: the black Baulè mask, to the left, was sold in Paris in 2005 at Sothebys: "Paolo Morigi Collection" auction on 6th June 2005, lot 106 The great Senufo mask, to the right, was sold in Paris in 2005 at Sothebys: "Paolo Morigi Collection (2nd part) Art Africain et Océanien" auction of 6th December 2005, lot 42



43ID

DAN
(Ivory Coast)

Mask, height of 23cm
Region of Man on the border with Liberia
Wood with a crusted coating that hides traces of red dye

ORIGIN:
- Former Serge Brignoni (*) collection, acquired before the '40s
- Former private collection (Lugano)

€ 4.000 - 5.000

It is sculpted in a manner that transmits emotion. The open mouth seems to indicate a voice emitting a sound. This mask's function was to protect the owner and their family.
The small iron wire fixed on its forehead was an important element in divinatory rituals. Indeed, the owner, to induce the spirit who acted as an intermediary between the world of the living and the afterlife, would scatter a mixture of magic substances around the iron to invoke the spirit's protection. This act, repeated throughout the years, has left marks on the surface of the wood and shows how long this mask has been used for rituals.
All around the edge, there are holes in a square section which are found in other Dan masks produced in the nineteenth century. Under the chin, there is a fragment of a beard made of vegetable fibres.

Reference Bibliography:

- Musee de L'Homme, *Arts primitifs dans les ateliers d'artistes: Serge Brignoni*, Paris 1967
- Fischer Eberard & Himmelheber Hans, *Die Kunst der Dan*, Rietberg Museum Zurich 1976
- Gianinazzi Claudio & Giordano Christian, *Culture Extraeuropee: Collezione Serge e Graziella Brignoni*, Edizioni Città di Lugano 1989

(*) Serge Brignoni (Chiasso 1903 - Bern 2002)
A painter and sculptor who was born in Chiasso in 1903, Serge Brignoni developed a passion for the art of the "South Seas" which, since the start of the 1900s, had started to appear in Europe. He was awestruck by sculptures created by people in the Far East, India, south-east Asia, Indonesia and Oceania, particularly for the way they creatively depicted a fantastical, surreal world. Between 1930 and 1980, he collected a large amount of so-called "primitive" art sculptures in the European antiques' market. The curiosity he felt observing the many objects that came from Oceania oriented his artistic career towards the experience of Surrealism and metaphysical art.



In 1925, he discovers African art. During a trip to Paris, he visits the many antique galleries which, in those years, displayed objects from French colonies in Africa. It is this that allows him to come into contact with African sculpting, where he admires the way they are stylised and the purity of their forms. From there onwards, he starts his stellar career as a collector and connoisseur of ethnic art. But his sculpting work continues without pause and his works place him among the key figures of Surrealism on an international level. Throughout the years, the city of Lugano dedicates many cultural initiatives to him, which exhibit some of his works. There are numerous exhibitions dedicated to Brignoni as a collector of primitive art: evocative exhibitions presented to the public of Lugano in the Palace of Extra-European Cultures (Museum of Villa Ciani).
It is to this Museum that Brignon donates his vast collection of primitive art works in 1985.
***(Serge Brignoni Musec Documentation, Lugano*
*)***



44[ID]

DAN
(Ivory Coast)

Mask, height of 23cm
Region of Man on the border with Liberia
Wood with a thick, dark coating

ORIGIN:
• Maria Wyss Gallery antique collection (Basle)
• Former private collection (Lugano)

€ 4.000 - 5.000



Sculpture carved in an archaic style with a realistic nose which, from the base, continues with a raised midline to the front where a ritual iron tool is fixed. Its protruding, circular eyes are highlighted by metallic disks fixed with a resin mixture. Its large, half-closed mouth allows a glimpse at a row of teeth – the tips of a bird's feathers – which sprout from the upper lip. Its beard is a mixture of skin and local fabrics which makes this mask seem fantastical and surreal.
Its long use, connected to divinatory rituals, has left clear signs of magic substances on the surface of the wood.





45[ID]

DAN
(Ivory Coast)

Miniature mask, height of 16cm (wooden part)
Region of Man on the border with Liberia
Wood with a dark coating, beard made of fibres

ORIGIN:
- Michel Dermigny gallery former collection (Paris)
- Former private collection (Lugano)

€ 6.000 - 8.000

It belongs to the sculptures common among the Dan, Mano, Yacouba, and Guerzè, people, who live in the forest region on the borders of Ivory Coast, Guinea and Liberia. The face is carved in a perfect oval shape, where the elevated vertical axis divides it in two symmetrical parts. Its mouth is composed of two thick, half-closed lips, its straight nose divides the large circular eyes in two, and a beard made of intertwined fibres completes the mask's silhouette. The head has a thick mixture of material associated with its owner's divinatory practices. This continual use has left clear traces on the surface of the wood.



46ID

LWALWA
(Democratic Republic of the Congo)

Dance mask, height of 33cm
Southern region of the Congo
Lightwood painted in red-brown, black and white

ORIGIN:
- Georges Stoecklin antique collection (Cagnes-sur-mer) (*)
- Former Paolo Morigi collection (Lugano)
  (Morigi inventory label num. 243)
- Former private collection (Lugano)

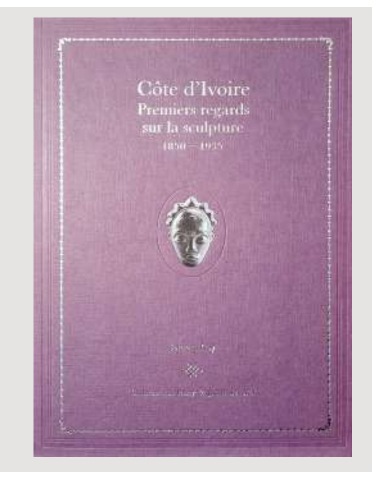
€ 8.000 - 10.000

Reference Bibliography:
- Felix Marc Leo, *100 Peoples of Zaire and their sculpture: Lwalwa*, pages 94-95, Brussels1987
- Felix Marc Leo & Various authors, *Congo Masks – Masterpieces from Central Africa*, Brussels2018, Edited by Marc Leo Felix, pages 140-145
- Various authors, *Face of the Spirits: Masks from the Zaire Basin*, Antwerp 1993, pages 97-105
- Huguette Van Gelewe in Fry Jaqueline, *Twenty-five African Sculptures*, National Gallery of Canada, Ottawa 1978, pages 82-87
- Cornet Joseph, *Art de l'Afrique noire au pays de fleuve Zaire*, Brussels1972, page 183
- Fagg William, *Masques d'Afrique dans les Collections du Musée Barbier-Muller*, Geneva 1980, pages 132 and 133

The face is divided into two parts by its long nose at a dihedral angle, tube-shaped mouth, eyes of rectangular slits, pointed chin, and subtle ears; a form that we would define as pertaining to the "cubist style".

The Lwalwa are a people of almost 20,000 individuals who lived in the triangle formed by the river Kasai and its tributary, the Lueta, in the south-west of the old province of Kasai, on the border with Angola.
This small group's mask belonged to the members of the *Ngongo* secret society. They were worn during rituals to soothe sacred spirits and increase their success when out hunting. They were also worn during dances organised for funerals and when appointing high-ranking dignitaries. There are male-type and female-type masks, like this one (*Mushika*).
The Lwalwa use a unique system to keep the mask tight to the wearer's face during dances: they have a small string made of fibres passed through a hole under the nose, blocking it with a knot. The dancer holds the cord tight with their teeth, which keeps the mask close to their face. This is why this group's masks have no holes around the edges.

(*) Georges Stoecklin (1937-1997)
Stoecklin was a dealer of African art based in France in the '50s.
He was the son-in-law of Roger Bédiat (1897-1956) who, in the '20s, relocated to the region of Abidjan to run a coffee plantation in the French colony. At the time, Ivory Coast was still difficult to access, and the brousse became impractical after rainfall. Bédiat became interested in indigenous culture and met Charles Ratton at the Colonial Exhibition in Paris in 1931, where he offered him the chance to collaborate with him as a supplier of tribal works. This is how he found several of the most important masterpieces collected in the region, some of which are exhibited today in museums. Bibliographic details from: GOY BERTRAND "Cote d'Ivoire - Premieres regards sur la sculpture - 1850 / 1935" Paris 2012, pag. 206 (Roger Bédiat) and, Georges Stoecklin, pag. 215







47ID

WURKUN
(Nigeria)

Half-bust sculpture supported by an old iron, height of 53.5cm
Northern Nigeria, north-eastern region
Hardwood with a dark coating

ORIGIN:
- Former Paolo Morigi collection (Lugano) (Morigi inventory label num. 667))
- Former private collection (Lugano)

€ 4.000 - 5.000



A stylised, wiry figure with a half-bust torso on a circular base. The body is slender with arms by the chest, it has a navel, and its face can scarcely be made out with geometric patterns, and traces of sacrificial substances.

These figures were used in pairs for magic and divinatory purposes. They were planted with their iron tip in the ground inside a hole in dwellings or at the entrance to villages. Their purpose was to protect the harvest and safeguard villagers from bites from venomous snakes. Those planted in the fields were covered with red soil, whereas those kept inside the house received sacrificial offerings and cleansed with palm oil.

Reference Bibliography:

- Dagan Esther A., *African dolls for play and magic*, Montreal, Canada 1990, page 90, fig. 23.2
- Robbins M. Warren & Nooter Nancy Ingram, *African art in American Collections*, 2004 Atglen, PA-USA, page 298, n° 771

The Wurkun were a small group, located in the north-east of Nigeria, who are culturally linked to the Jukun, their neighbours. These divinatory figures, common in both groups, are called “tau-kenda” and “tau-wandoa” for females and males respectively.



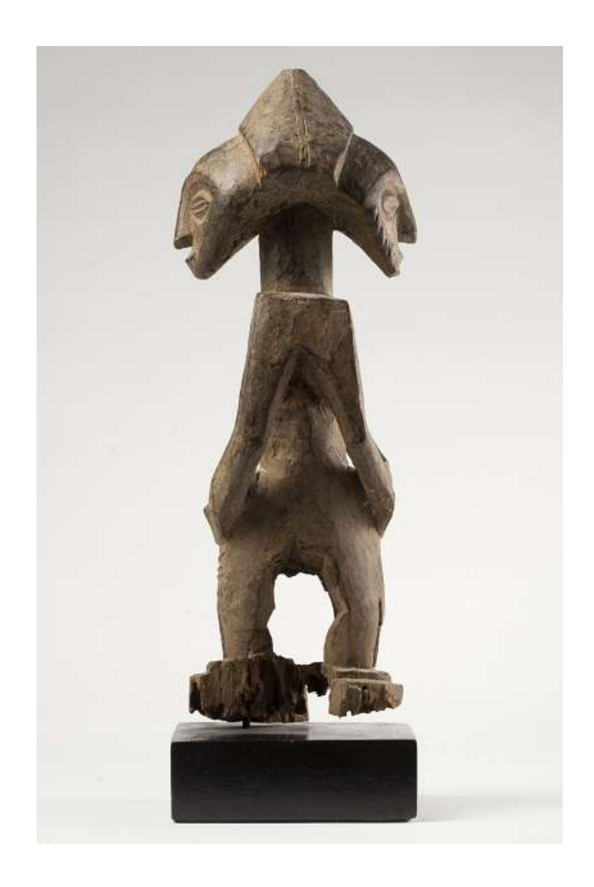
48[ID]

HEMBA
(Democratic Republic of the Congo)

Magic two-faced figure, height of 34cm
South-eastern region of the Congo, marked by the courses of the rivers Lualaba and Lomami.
Hardwood with a crusted coating, strong erosion at the base

ORIGIN:
- Former Paolo Morigi collection (Lugano) (Morigi inventory label num. 385)
- Former private collection (Lugano)

€ 6.000 - 8.000



This is a *Janus* figure, which has a magical and religious character. Its original name was Kabeja.
It represents a combination of characters sculpted back-to-back. One is male (with a beard) and one is female, and they are depicted in a symmetrical position standing on a circular base.
This object was used during rituals; magic substances were inserted into the small hole at the top of its hair.
These sculptures, common among the Luba, Hemba and Tabwa people, belonged to the head of the family and were associated with the worship of ancestors. Their function was to protect the couple against sterility, to protect their children from illnesses, and to find a husband for their young children to marry among other things.

Reference Bibliography:
- Neyt Francois & De Strycker Louis, *Approche des arts Hemba*, Villiers-le Bel, France 1975, pages 38 - 40

49[ID]

LOBI, region of Bouna (Burkina Faso)

Female figure of an ancestor, height of 25.5cm
Wood with a crusted coating

ORIGIN:
- Former Paolo Morigi collection (Lugano)
- Former private collection (Lugano)

€ 2.500 - 3.000

The body, in a frontal position, is depicted with open arms, an unusual representation that is difficult to carve.
The entire surface of the wood is covered with a thick, crusted coating of a dark colour, which is characteristic of the oldest works. The feet have been consumed by prolonged contact with the damp earth of the underground family shrine where the sacred sculptures were kept.







50[ID]

KONGO
(Congo Brazzaville)

Magic figure, height of 12cm
Hardwood with a natural coating

ORIGIN:
- Former Paolo Morigi collection (Lugano)
  (Morigi inventory label num. 144)
- Former private collection (Lugano)

€ 2.500 - 3.000

Reference Bibliography:
- Lehuard Raoul, *Statuaire du Stanley-Pool*, Villiers-le-Bel 1974
- Lehuard Raoul, *Art Bakongo: le centre de style*, Arnouville, France 1989, volume II°, page 423

These Kongo sculptures, as with those made by the Teke and Yaka people, represent magic figures used for individual protection. Their size can vary from 7.5cm to 35cm. They were associated with other similar sculptures, placed in family shrines located on the boundary of each village. These magic figures' main characteristics are: a head covered by an original hat, a subtle face, the absence of arms, slightly bent legs, no base, and a receptacle on its stomach. Sometimes, the wood's surface is covered with traces of whitish kaolin or Tukula dust, a red mixture made with blend of fat and sawdust.
The idol's packaging was the work of sorcerer who inserted several magic substances into the receptacle specifically positioned on its body to activate it. The whole content was therefore sealed with a mixture of cloth or resin.







51[ID]

KOTA
(Gabon)

Ritual knife, height of 34cm
Blade in forged steel, handle wrapped in copper cables

ORIGIN:
- Former Paolo Morigi collection (Lugano)
  (Morigi inventory label num. 447)
- Former private collection (Lugano)

EXHIBITIONS:
- Lugano 2002, Palazzo Riva, Banca Svizzera Italiana (BSI)

Publications (Reproduced in):
- Venturi Luca M., *Anime antiche, arte negra, da una raccolta di sculture dell'Africa occidentale*, Bank BSI, Lugano 2002, fig. 40a

€ 1.500 - 2.000



Kota name: *Osele or Musele*
Fang name: *Onzil*

This is a Kota weapon, but it was also made by the Fang people in similar shapes.
It is associated with young people's initiation rites. During their circumcision, they wield the knife, which becomes a symbol of their maturity.
The shape of this knife recalls the head of a bird where the cut-out triangle constitutes the eye. Its origin is perhaps linked to throwing knives common in Chad, in the middle of the River Sangha and in Upper Ubangi.



Reference Bibliography:

- Fischer Werner & Zirngibl Manfred A., *Afrikanische Waffen*, Passau 1978, page 187, fig. 343
- Felix Marc Leo, *Kipinga: Throwing-Blades of Central Africa*, Munchen 1991, pagine 186 - 191
- Perrois Louis, *Art ancestral du Gabon dans les collections du Musée Barbier-Mueller*, Geneva 1985, pages 62, 63 and 187 (Osele, Musele, Onzil)
- Elsen Jan, *Les haches à tete d'oiseau. Société secrète et rites d'initiation*,. Su Arts & Cultures 2020, Geneva, pages 152-157



52ID

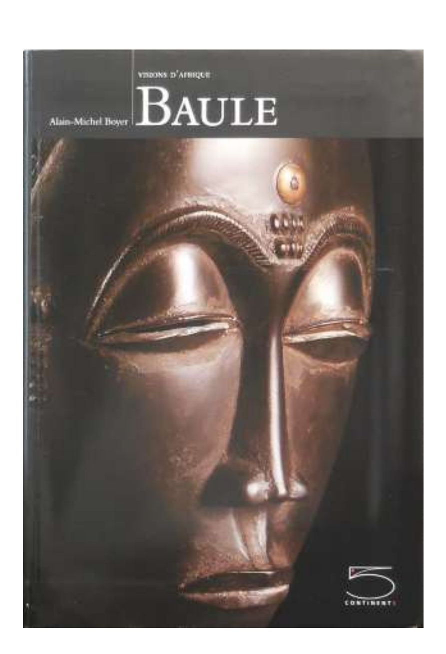
BAULÉ, region of Bouaké (Ivory Coast)

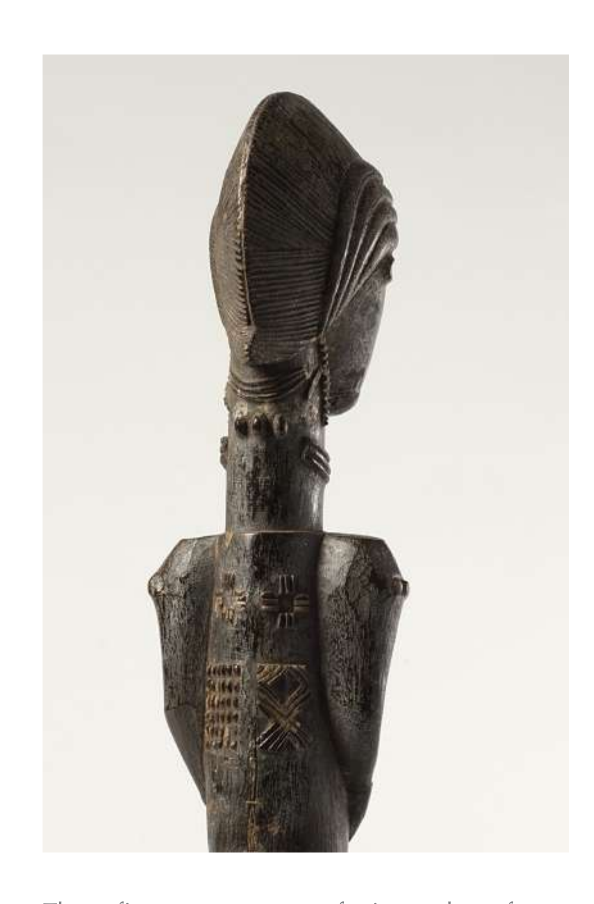
Male figure, height of 39.5cm
Wood with a black coating, traces of white dust, erosion and signs of use

ORIGIN:
- Maria Wyss gallery former collection (Basle)
- Former private collection (Lugano)

€ 6.000 - 8.000

Reference Bibliography:
- Vogel Susan M., *L'art Baoulé du visible et de l'invisible*, Paris 1999
- Boyer Alain Michel, *Miroirs de l'invisible*, articles published on the magazines: Arts d'Afrique Noire n° 44, pages 30 - 46 (Inverno 1982) and Arts d'Afrique Noire n° 45, pages 21 - 34 (Primavera 1983)
- Boyer Alain-Michel, *Visions d'Afrique: Baule*, Milan 2008
- Goy Bertrand, *Cote d'Ivoire - Premieres regards sur la sculpture - 1850 / 1935*, Paris 2012





The figure appears facing the front, symmetrical with its arms resting on its stomach, which was a sign of peace for the Baulé people. Its half-closed eyes, which resembles coffee grains, give the face an expression of recollection. The refined hairstyle is attributed to people of high class. The scarification on the body, as well as having an aesthetic function, also tell us which ethnic group it belongs to. The pronounced calves are characteristic of the oldest Baulé works. Its feet, isolated from the earth, represent the image of an idealised being who lives in the afterlife. It was restored by Baulé people with thin copper staples on the back.



53[ID]

BAULÉ, region of Bouaké (Ivory Coast)

Female figure, height of 24cm
Wood with a thick, glossy, dark coating

ORIGIN:
• Former Paolo Morigi collection (Lugano)
• Former private collection (Lugano)

€ 4.000 - 5.000

The face of this female figure recalls Baulé masks with its mouth leaning forward, as if pouting (*moue*).
Its well-polished, broad forehand and crown-shaped hairstyle denote the importance that the sculptor gave to the head.







54[ID]

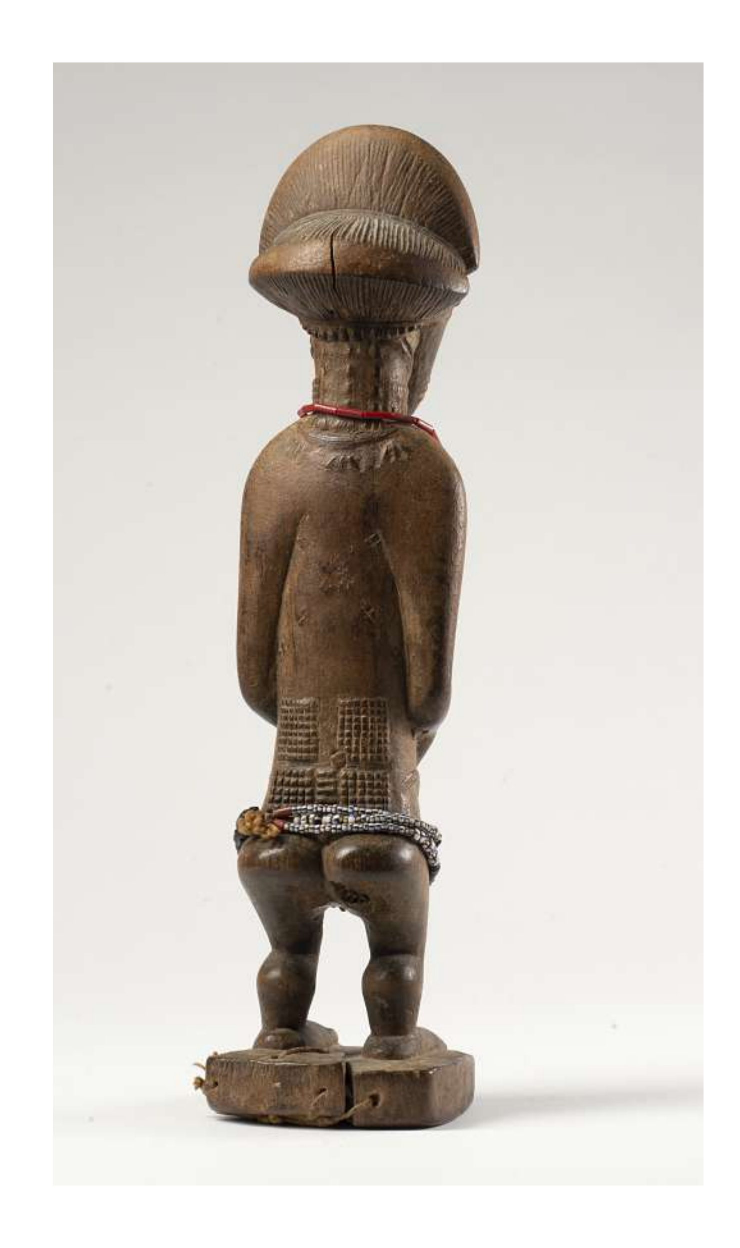
BAULÉ, region of Bouaké (Ivory Coast)

Female figure, height of 34cm
Wood with a dark coating, glass beads, local restorations at the base

ORIGIN:

- Former Serge Brignoni collection (Chiasso) (before the 1940s)
- Former private collection (Lugano)

€ 4.000 - 5.000



Its broad forehead leads to a crown-shaped hairstyle. Its small legs denote the importance that the sculptor wished to give to the rest of the figure, decorated with a pearl necklace.

This Baulé sculpture, with its crown-shaped hairstyle, has a disproportionately shaped body, where the lower limbs are much smaller and anatomical parts are treated in an unrefined manner, which demonstrates the archaic style of Baulé sculpting. The many works, which have subsequently been crafted in the region, are famous for the perfection and balance of the human figure. Every detail, which the sculptors of the many *atelier* have produced, are always created with great care, particularly when it comes to the body's proportions, tattoos, and fingers and toes where even all the bones and nails are sculpted to perfection.



55[ID]

BAULÉ, region of Bouaké (Ivory Coast)

Female figure, height of 41cm
Wood with a black coating, white paint

ORIGIN:
• Former Mario Fantin collection (Bologna) (*)
• Former Paolo Morigi collection (Lugano)
(Morigi inventory label num. 412)
• Former private collection (Lugano)

€ 4.000 - 5.000



(*) Mario Fantin
Bologna 1921 - 1980)
Works collected by him in Ivory Coast in the first years of the ‘60s

He was a famous mountaineer, researcher, photographer, cinematographer and director from Bologna. In 1954, he participated in the Italian expedition to reach the peak of K2 with Ardito Desio and Achille Compagnoni. After that, he dedicated himself full time to mountaineering and ethnography, participating in a great deal of expeditions all over the world. He went to the Andes, the Sahara, equatorial Africa, and Greenland among many other places. He produced documentary films and published more than twenty monographic works about Italian mountaineering in the world, from exploration to the ethnography of all the continents. In particular, he organised expeditions to Africa. In 1959-60, he scaled the peak of Kilimanjaro. In 1961,
he went to Egypt and Somalia; in 1962, Chad and Tibet; in 1963, Ivory Coast and Kenya; in 1964 western Africa. At the start of the ‘60s, he collected many works in central Africa from Baulé, Guro, Yoruba, Yaka groups to name but a few. In 1973, he put a series of sculptures on display at an exhibition organised at the Pro Arte gallery. Before his death, he sold many of his works to his friend and compatriot, Morigi. A dozen are illustrated in Sotheby’s catalogues for the sale of the Morigi collection in Paris, during June and December 2005. A further 5 are illustrated in this catalogue: lots A further 35, 55, 56, 67, 73.



Female sculpture wearing a loincloth.
All of the body’s features are balanced and decorated with tattoos and glass earrings. It wears flip-flop sandals used in the Akan region. Its feet, which are lifted up from the floor, show that the woman represents a figure from the Baulé pantheon.
Indigenous restoration works with iron clips are visible on the back.



56 ID

BAULÉ, region of Bouaké (Ivory Coast)

Female figure, height of 38cm
Hardwood with a black coating, traces of white varnish

ORIGIN:

- Former Mario Fantin collection (Bologna)
- Former Paolo Morigi collection (Lugano)
- Former private collection (Lugano)

€ 4.000 - 5.000



The body is well-sculpted and polished with care. The face is a perfect oval and corresponds to a common design in Baulé works. The tattoos on the temples, neck and back are elements that the sculptor expertly crafted, as well as the hairstyle made from engraved lines.
Its legs, with well-pronounced calves, are a representation that can be found in several old works in Baulé tradition.



57[ID]

Senufo, Ivory Coast and Burkina Faso

Pulley for weaving. Height of 15cm
Wood with a black coating, signs of prolonged use.
Indigenous restorations on the left-hand side

ORIGIN:
• Former private collection (Lugano)

€ 1.200 - 1.600

It represents a rhinoceros hornbill (*Calao* in the Senufo language), a type of bird the same size as a turkey with a thick horn on its head. It is an animal frequently mentioned in Senufo mythology and it is often sculpted on their ritual masks.



58[ID]

BAULÉ, central region
(Ivory Coast)

Pulley for weaving. Height of 24cm
Wood with a thick, black coating, reel of indigenous origin

ORIGIN:
• Former private collection (Lugano)

€ 1.200 - 1.600

Reference Bibliography:
• Loudmer Guy, *Poulies de métier a tisser sculptures ivoiriennes*, Paris, Nouveau Drouot, auction on 2nd July 1987
• Vogel Susan M., *L'art Baoulé du visible et de l'invisible*, Paris 1999, page 274

Here the Baulé style is evident in the face: a model of a miniature mask.

In West Africa, weaving is very advanced. This tradition dates back to distant times. The Guro, Senufo, Dogon and Bambara groups, to name but a few, also practise it. The weaver, with traditional methods, uses these pulleys as they work cotton thread. The pulleys, attached to the loom, guide the chain of threads that hold up the clamps as they move up and down on the warp.

On pulleys that have been used for a long time, like this one, one can observe the wear and tear in the reel, caused by the wire passing through, as well as the marks that its rotation has left on the internal edges of the pulley.



59[ID]

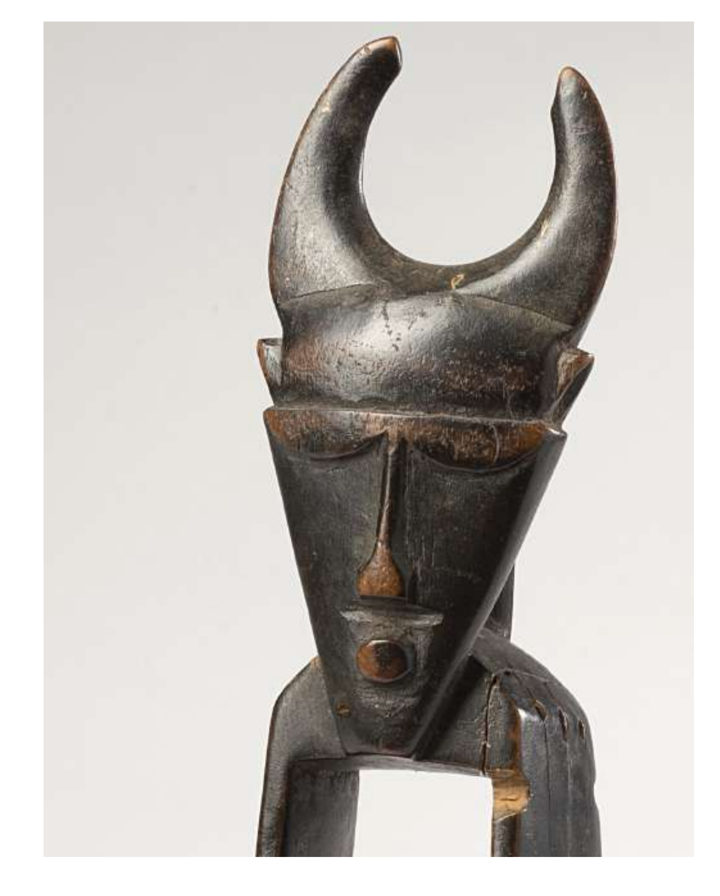
BAULÉ, central region (Ivory Coast)

Pulley for weaving. Height of 17cm
Wood with a thick, black coating. Indigenous restorations on the left-hand side

ORIGIN:
• Former private collection (Lugano)

€ 1.200 - 1.600

Here, the Baulé style is that of the great buffalo masks.
Despite their reduced size, the pulleys are a very commendable collection from an aesthetic point of view. The subjects that inspired the sculptors are elements that reveal the form of traditional, allegorical models, both in terms of human features as well as animal ones. The variety of representations and their technical execution reflects the various groups' indigenous traditions.



Reference Bibliography:
• Holas B., *Sculptures ivoiriennes*, Paris 1973, page 102



60[ID]

YORUBA
(Nigeria)

Figure for worship, height of 27.5cm
Hardwood with a dark coating

ORIGIN:
- Maria Wyss gallery antique collection (Basle)
- Former private collection (Lugano)

€ 3.000 - 3.500



Female figure for worship, part of the *"Ibeji"* twins. She wears a necklace and a glass bead belt. Tattoos on her body. The wood has been covered with a mixture made of beige earth.



61[ID]

YORUBA, region of Ede/Oyo (Nigeria)

Figure of worship, height of 27cm
Hardwood with a dark coating, residue of beige earth

ORIGIN:
- Helmut Gernsheim antique collection (Castagnola di Lugano)
- George F. Keller antique collection (Davos/New York) (Inv. G.F.K. 194)
- Former Paolo Morigi collection (Lugano) (*)
- Former private collection (Lugano)

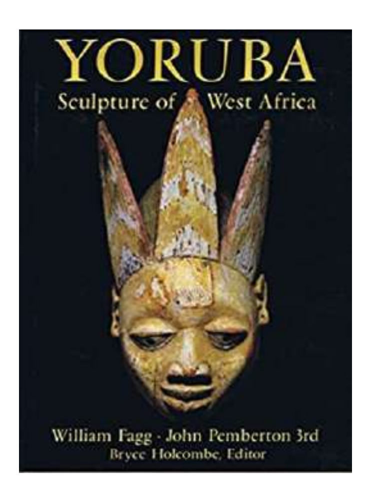
EXHIBITIONS:
- Bern 1980, Musée des Beaux Arts

PUBLICATIONS (Reproduced in):
- Morigi Paolo, *Raccolta di un amatore d'arte primitiva*, Magliaso, Lugano & Kunstmuseum Bern, Switzerland 1980, fig. 195, page 195

€ 5.000 - 6.000

Reference Bibliography:

- Fagg William & Pemberton John 3rd, *Yoruba Sculpture of West Africa*, New York 1982, page 158.
- Cornette De Saint Cyr, *Arts d'Afrique et d'Ocèanie*, Paris auction on 9th March 2015
- Stoll Mareidi & Gert Stoll & Cooperation Ulrich Klever, *IBEJI: Twin Fig.s of the Yoruba*, Munchen, Germany 1980, page 94







Female figure of worship, part of the "Ibeji" twins. She wears a necklace, and glass bead bracelets and, on her ankles, wears thick copper rings. The glossy coating is caused by continual rubbing during worship rituals which have left permanent traces on the wood. The tattoos engraved in the cheeks, in blocks of four plus four plus three vertical ones, are the distinctive marks of several the noble families in the Oyo community. They had adopted them by the nineteenth century.
STOLL MAREIDI & GERT STOLL & Cooperation Ulrich Klever "IBEJI: Twin Figures of the Yoruba" Munich, Germany 1980, pag. 94





(*) Morigi's profile says:
Ibeji figure sculpted by the artist Agobunde. Region of Ede/Oyo, Nigeria

This sculptor's name, among the many who have sculpted Ibeji statues, is listed in by two specialists of Yoruba art called William Fagg and John Pemberton III in "Yoruba Sculpture of West Africa" New York 1982. On page 158, his name is cited in reference to the description of a Shango, a Yoruba divinatory staff. Agobunde's craft was developed in southern Nigeria from the end of the 1800s onwards in Ede, his birth city, close to Ife, two famous towns in the ancient state of Oyo. As a sculptor, he received the greatest recognition possible from his fellow citizens.



Agobunde's name was associated with a rare divination cup from the *Agéré Ifa* group: a magnificent representation of a woman sat with her legs crossed, breast-feeding her child.

Photo here taken by
CORNETTE DE SAINT CYR "Arts d'Afrique et d'Ocèanie" Paris, auction on 9th March 2015, lot 84, 26.5cm



Agobunde's name is also cited in the description of another of his works:
"*Female figure with offering bowl*". Late 19th century, wood. This work belongs to the collection of the Art Institute of Chicago, Illinois.



62[ID]

YORUBA, region of Abeokuta (south-eastern Nigeria)

Figure for worship, height of 12.5cm
Hardwood with a dark coating

ORIGIN:
- Former Paolo Morigi collection (Lugano)
  (Morigi inventory label num. 463)
- Former private collection (Lugano)

€ 2.000 - 2.500



Small figure for worship that represents *Eshu (Esu)*, one of the most revered deities in the Yoruba region and related divinatory cults.
It is wearing two thick necklaces made of shells.

Carved with a half-bust, this sculpture allows you to see the characteristic face of Yoruba work. The rows of *Cipraee*, hanging in clusters to the leather ring that wraps around the neck, form part of a tradition associated with the many stylistic variables that bear witness to this deity of the Yoruba pantheon.



63[ID]

YORUBA, region of Abeokuta (south-eastern Nigeria)

Figure for worship, height of 23cm
Hardwood with a dark coating

ORIGIN:
- George F. Keller antique collection (Davos/New York) ((G.F.K. inventory num. .198)
- Former Paolo Morigi collection (Lugano)
- Former private collection (Lugano)

EXHIBITIONS:
- Bern 1980, Musée des Beaux Arts

PUBLICATIONS (Reproduced in):
- Morigi Paolo, *Raccolta di un amatore d'arte primitiva*, Magliaso, Lugano & Kunstmuseum Bern, Switzerland 1980, fig. 189, page 190

€ 4.000 - 5.000

Male figure for worship, part of the *"Ibeji"* twins.
Stylistically, it belongs to the Egbado region, in the west of Yorubaland, on the border with Benin. This is the region where *Gelede* helmet masks were produced.
Its face is carved with great attention to detail; there is great detail in the head, face and body, which is wearing a short skirt and positioned on a platform. The elaborate hairstyle is engraved with thin lines.
The sculpture is adorned with earrings and a thick pearl necklace.
It has a beautiful, glossy, dark coating, as it has been continually rubbed during worship rituals, demonstrating prolonged use.







64[ID]

YORUBA
(Nigeria)

Pair of *"Ibeji"* twins
Figure for worship
Male sculpture: height of 26.5cm
Female sculpture: height of 27cm
Hardwood with a dark coating

ORIGIN:
• Maria Wyss gallery antique collection (Basle)
• Former Paolo Morigi collection (Lugano)
• Former private collection (Lugano)

€ 6.000 - 8.000



The face is characteristic of the Yoruba style with a thick mitre-shaped hairstyle.
It has eyes with eyeballs highlighted by checked eyelids and tattoos
drawn in three lines on the cheeks. A mixture of beige earth is spread across the body.
The hairstyle is painted with blue cobalt dust.
The female sculpture has a necklace of pearls.



65[ID]

YORUBA
(Nigeria)

Figure for worship, height of 27cm
Hardwood with a dark coating

ORIGIN:
• Maria Wyss gallery antique collection (Basle)
• Former private collection (Lugano)

€ 3.000 - 3.500



Male figure, part of the *"Ibeji"* twins.
Body style with an elaborate hairstyle and long arms which touch the ankles.
It has a necklace of coloured pearls, and its body is covered with beige earth.



66[ID]

YORUBA
(Nigeria)

Figure for worship, height of 26.5cm
Hardwood with a dark coating

ORIGIN:
- Maria Wyss gallery antique collection (Basle)
- Former private collection (Lugano)

€ 3.000 - 3.500



Female figure for worship, part of the *"Ibeji"* twins.
The body is well-sculpted, with extended arms, and has an elaborate hairstyle painted with blue cobalt dust.
The tattoos engraved on the cheeks, in 4x4 blocks, with three vertical ones, are the distinctive signs of several noble families in the Oyo community. They had already adopted them by the 19th century.
The figure has been adorned with a series of glass necklaces and copper bracelets.



67ID

ASHANTI, region of Kumasi (southern Ghana)

"Akua-ba" doll, height of 30cm
Wood with a thick, black coating, allegorical patterns on the back

ORIGIN:
- Former Mario Fantin collection (Bologna)
- Former Paolo Morigi collection (Lugano)
- Former private collection (Lugano)

€ 1.500 - 2.000



It belongs to a woman expecting a baby.
It represents the idea of beauty for this group.
It was used as an amulet as it had the magical power
of bringing good luck to women during childbirth and to newborns
during their infancy.



68[ID]

ASHANTI
(Ghana)

"Akua-ba" doll, height of 33.5cm
Wood with a glossy, black coating, glass pearls, signs of prolonged use

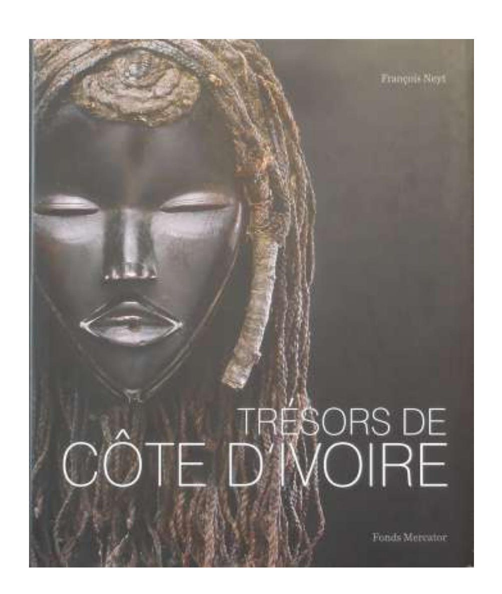
ORIGIN:
- Former Galleria Walu collection (Zurich)
- Former private collection (Lugano)

€ 4.000 - 5.000



Doll carved as a whole figure.
The head, supported by a ringed neck, is stylised with a more evolved form compared to the classical model.
The body depicts all the anatomical details of a female figure. The arms, with the palms of the hands open, display the sign of peace from Akan tradition.
The sculpture is adorned with glass pearl necklaces.

Reference Bibliography:
- Trésors de Côte d'Ivoire, Brussels2014,page307, n°221



69ID

ASHANTI, region of Kumasi (southern Ghana)

"Akua-ba" doll, height of 26.5cm
Wood with a black coating, carvings of geometric patterns on the back

ORIGIN:
• Former Paolo Morigi collection (Lugano)
• Former private collection (Lugano)

€ 1.500 - 2.000



A classic model with a circular head, small eyes, a thin nose which follows the curve of the eyebrows, a ringed neck, cylindrical body and subtle arms.
Signs of prolonged use.

Reference Bibliography:
• Fagg William, *La sculpture africaine de Eliot Elisofon*, London 1958, page 106, ill. 135
• Fagg William & Plass Margaret, *African sculpture,* London 1964, page 13
• Dagan Esthera, *African dolls for play and magic*, Montreal, Canada 1990, pages 70 - 75
• Willet Frank, *African art*, London 1971, page 112
• Riviere Marceau, *Les chefs-d'oeuvre africains des collections privées françaises*, Paris1975, page 74



70[ID]

ASHANTI
(Ghana)

"Akua-ba" doll, height of 25cm
Wood with a black coating, signs of use

ORIGIN:
• Former private collection (Lugano)

An old, round label applied at the base says:
"Sotheby's, New York, lot 170

€ 1.500 - 2.000



Classic shape adorned with many coloured glass pearls hung from holes in the head.



71[ID]

ASHANTI
(Ghana)

"Akua-ba" doll, height of 38cm
Wood with a black coating, glass pearls, signs of use

ORIGIN:
• Former private collection (Lugano)

An old, round label at the base says: "Sotheby's"

€ 1.500 - 2.000



Classic log shape supported by a cylindrical base. Glass pearls as earrings and necklaces around the body.



72[ID]

ASHANTI, region of Kumasi (southern Ghana)

"Akua-ba" doll, height of 38cm
Wood with a black coating, signs of use

ORIGIN:
• Former Paolo Morigi collection (Lugano) (Morigi inventory label num. 447)
• Former private collection (Lugano)

€ 4.000 - 5.000



Doll sculpted as a whole figure.
Stylised head following the circular shape of the classical model.
The body shows all the anatomical details of a female figure.
The hands are positioned on the stomach, showing a sign of peace.
On the back, there is an elaborate design.

Reference Bibliography:

• Fagg William, *La sculpture africaine de Eliot Elisofon*, Londra 1958, page 107, ill. 136
• Falgayrettes Leveau Christiane, *Ghana - hier et aujourd'hui*, Musée Dapper, Paris 2003, page 63



73[ID]

ASHANTI, region of Kumasi (southern Ghana)

"Akua-ba" doll, height of 35.3cm
Wood with a glossy, black coating, traces of white dust, signs of use

ORIGIN:
- Former Mario Fantin collection (Bologna)
- Former Paolo Morigi collection (Lugano)
- Former private collection (Lugano)

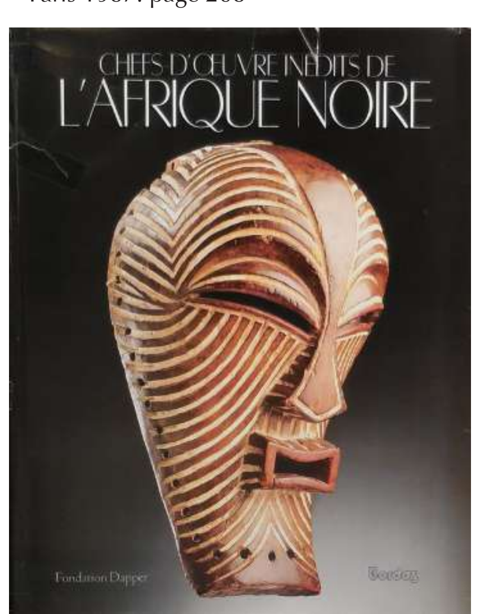
€ 3.000 - 3.500



Collected in Ghana by Mario Fantin at the start of the '60s, this work displays the synthesis of a classical form sculpted extremely skilfully. The outline is executed with all body parts crafted in perfect proportion.
On the cheeks, two tattoos can be seen, which are different from each other, and indicate which clan their owner belonged to. There are geometric designs on the reverse.
The clear marks on the coating, evident where it has been rubbed during worship, show prolonged use.

Reference Bibliography:

- De Grunne Bernard & Thompson Robert Farris, *Chefs d'oeuvre inédits de l'Afrique Noire*, Fondation Dapper Paris 1987. page 208





74[ID]

MBOLE
(Democratic Republic of the Congo)

Anthropomorphic figure, height of 44cm
Central-eastern region
Hardwood with a glossy coating and adornments

ORIGIN:
- Former Paolo Morigi collection (Lugano) (*)
  (Morigi inventory label num. 583)
- Former private collection (Lugano)

€ 10.000 - 12.000

Reference Bibliography:
- Felix Marc Leo, *100 Peoples of Zaire and their sculpture: Mbole*, pages104 - 105, Brussels1987
- Felix Marc Leo, *100 Peoples of Zaire and their sculpture: Yela*, pagg 198 -199, Brussels1987
- Fagg William, *La sculpture africaine de Eliot Elisofon*, Londra 1958, page 245, n° 313
- Robbins M. Warren & Nooter Nancy Ingram, *African art in American Collections*, 2004 Atglen, PA-USA, page 489, n° 1265
- Fraser Douglas, *Arte Primitiva*, Milan 1962, page 74, n° 32



Sculpture of a male with a flat, embossed hairstyle on its head, a hollow, oval face and elevated nose, narrow eyes, a thin, cut mouth, subtle ears and a slender body with hands on the stomach. The various parts of the body are painted with a whitish kaolin mixture. These elements all set it apart from primitive art sculptures.



(*) Morigi's profile says:
Yela - Mbole: Figure of a hanged person, region of Stanleyville

Yela sculptures, a group made up of 50,000 people in 1900, are quite small. Those we know about vary in size between 18cm and 36cm. The style is also similar to the Mbole style, and the origin of some statues gets mixed up. However, some Yela statues depict feet horizontally and can be balanced on a flat surface. The works of these two groups are still very rare to this day.

The Mbole are a group of around 150,000 people who live in the Congo, to the south of Kisanghani (previously Stanleyville), in forestlands that extend out to the west of the River Lomami, around the city of Opala.
Their sculptures are rare because they were discovered relatively late. They have only been displayed in the West since the start of the '50s.
Their sizes vary from 30cm to 100cm. These works usually contain a body divided into three parts: a head covered with a hat, a concave, oval-shaped face (which is always painted in white, the colour of death); a torso with drooping shoulders and arms detached from the body, resting on the stomach; extended legs showing dangling feet, as we can see in this sculpture.
The slender style tends to favour the depiction of organs of the body cut to sharp edges.

Mbole sculptures were made for members of the "*Lilwa*" secret society.
They represent images (*Ofika*) of wrongdoers sentenced to hanging, the punishment for members of the sect who revealed confidential secrets.
The images of those who had been hanged, through the statues, emerged at dances during gatherings and assemblies. Their vital strength guaranteed members of the "*Lilwa*" secret society security that members of the community would not misbehave. They depict an individual in the position the body assumes after being hanged. The body is relaxed, the shoulders folder, and arms extended from the chest, and the legs dangling.


583

75ID

IGALA, central region (Nigeria)

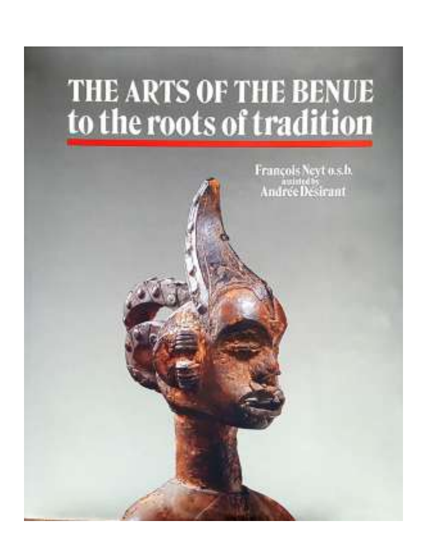
Female figure, height of 45cm
Wood with a dark coating and white paint

ORIGIN:
- Former Paolo Morigi collection
- Former private collection (Lugano)

€ 5.000 - 6.000



Reference Bibliography:
- Neyt Francois & Desirant Andree, *The art of Benue to the roots of tradition, Nigeria*, Tielt, Belgium, 1985, pages 68 - 71





Sculpture of a female facing the front, carved in a symmetrical way with the arms extended from the body. All of the body's features like the neck, arms, bosom, legs and feet, expand the human figure. The head has an elaborate mohawk hairstyle down the middle.
The flat, oval-shaped face makes the outline of the nose stand out. The eyes are highlighted by aluminium rectangles fixed with iron nails. There is a mixture made of white paste present on various parts of the body.

This is a rare model, which comes from the territories of the Dekina District in southern Nigeria. The Igala are located where the rivers Niger and Benue meet, in a vast expanse on the banks to the left of the River Benue.



76[ID]

LEGA
(Democratic Republic of the Congo)

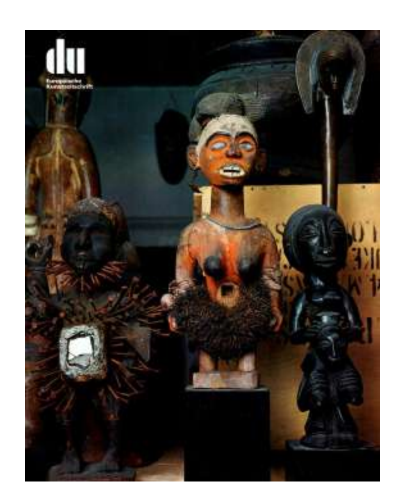
Ivory figure, height of 14.3cm
Ivory with a light, natural coating
Object of great renown in *Bwame* society

ORIGIN:
• Josef Muller antique collection
(Solothurn, Switzerland 1887 - 1977 (*)
• Former Paolo Morigi collection (Lugano)
(Morigi inventory label num. 634)
• Former private collection (Lugano)

PUBLICATIONS (Reproduced in):
• DU - Europaische Kunstzeitschrift, N° 450, August 1978, Zurich, "Die Sammlung Josef Muller" page 69

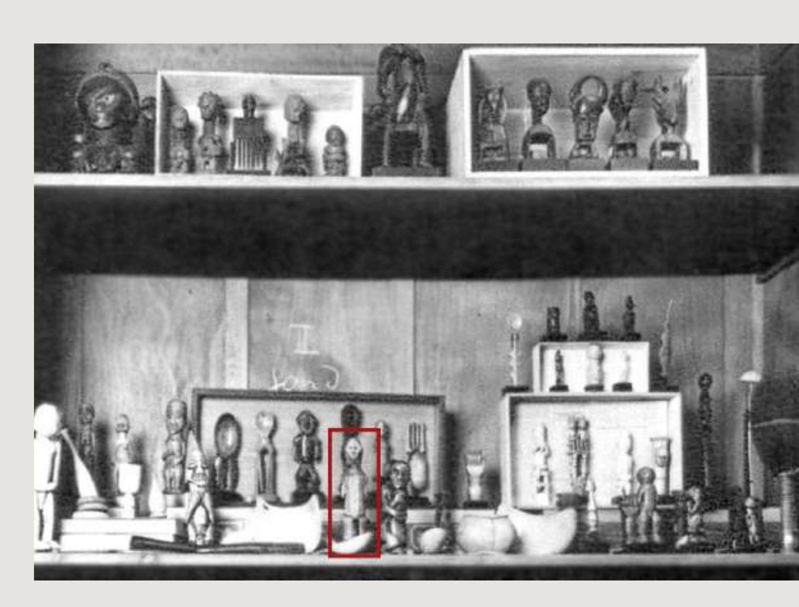
€ 14.000 - 16.000

A sculpture carved in ivory, which corresponds to an old style in Lega tradition. The statue faces the front, with its face in the shape of a diamond. Its half-closed mouth and eyes the shape of concentric disks bestow an expression of amazement upon the face. Its arms are barely noticeable, and its short legs sustain its cylindrical body. The sculpture is adorned with a series of zigzag patterns and small circles, which form a complex decoration. This is typical of Lega ivory works.



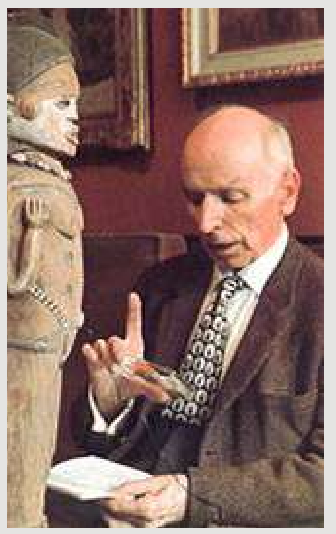
This sculpture belongs to the category that has been defined by Belgian researcher Daniel Biebuyck in 1986 as one of the two greatest styles of Lega anthropomorphic sculptures: the flat, diamond-shaped face style.
This type is very rare, and there are perhaps only 15 similar ones that we know about. Crafted by a sculptor from the 1800s, seven of them are exhibited in collections at the Musée Royal de l'Afrique Central in Tervuren, Brussels. This is a style that established itself in the second half of the nineteenth century. A similar sculpture, on an Inagaki base, was sold in Paris by Paul Guillaume (1891-1934) in the '30s.

This sculpture comes from Josef Muller's collection. It is likely that he acquired it during one of his trips to Paris between 1929 and 1942.
In the photo here, taken from the Swiss magazine published in 1978, a year after Muller passed away, you can see the sculpture on the shelf, surrounded by other small African objects.



Documentation taken from the Swiss magazine "DU" 1978, page 69 (shot of shelves with ivory objects from Josef Muller's collection. At the centre, you can see the ivory Lega sculpture)





Josef Muller in 1967 (Photo by Monique Barbier - Muller) in "Art ancestral du Gabon dans les collections du Musée Barbier-Mueller" Geneva 1985, page 5 (Barbier-Muller Archives)

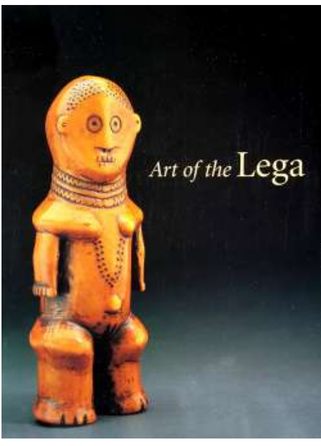
(*) Josef Muller
(1887 - 1977)

Born in Solothurn, in the most beautiful baroque city in German-speaking Switzerland, put together one of the most significant collections of art of all time during the course of his life. At the age of 6, he was orphaned, and subsequently raised by rich, bourgeois, Swiss relatives. From an early age, he would visit the homes of those interested in modern art, where he saw Picasso's first works. In 1907, aged 20, he met many artists in Paris and bought works by Cézanne, Matisse, Renoir, Braques, Picasso, Léger, Mirò and many other greats.
Between 1929 and 1942, after frequent stays in the French capital, he became interested in African works of art and acquires a series of Fang works, which arrived in France from the colonies. He meets art dealers Ernst Asher and Charles Ratton, among other people, who acquire André Derain's famous Teke/Tsaye mask, a mask that would become the lynchpin of his collection of tribal works. In 1923, before the Second World War, he organises a trip to Africa where he explores the French Congo (Congo Brazzaville and Gabon) for six months. He acquires many objects made by the greatest ethnic groups, such as the Fang, Kota, Mahongwe, Lumbu, Punu and Kwele. All these important works would be studied and commented on by the specialist Louis Perrois in 1978. They form a remarkable collection in Europe, and have been documented by Perrois in the prestigious volume: "Art ancestral du Gabon dans les collections du Musée Barbier-Mueller" Geneva 1985 Josef Muller founded the Museum of Geneva in 1977 along with his daughter Monique and son-in-law Jean-Paul Barbier. It is a prestigious institution which hosts the largest private collection of art from non-European cultures in the world. The Barbier-Muller Museum organises expert displays with catalogues, as well as an annual publication dedicated in particular to ancient art from Africa, Asia, Oceania and the Americas.

The *Bwame* society plays a social, political, religious, moral and educative role, and encompasses the various aspects of the community's life. It is charged with teaching its members a moral philosophy that encourages solidarity and harmony. The objects that the sculptors create are the expression of codified symbols, all accepted by the group. Their ivory statues are reserved for members pertaining to the highest social rank.



Charles Ratton (left), Arthur Speyer, Ernst Asher (right) in Berlin in 1931 (Documentation from Sotheby's, New York, 7th May 2016, pag. 30)



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Morigi
Lugano
No. 634

77[ID]

YORUBA
(Nigeria)

Figure holding a vessel, height of 42cm
Southern Nigeria, region of Lagos, village of Abeokuta
Wood with a natural coating

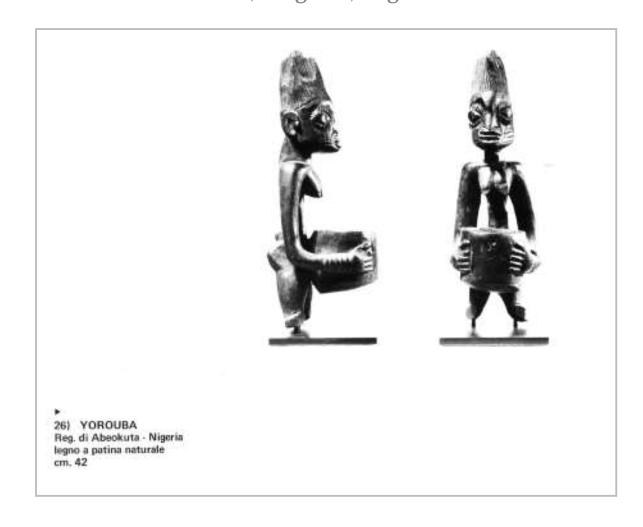
ORIGIN:
- Former Paolo Morigi collection
- Former private collection (Lugano)

PUBLICATIONS (Reproduced in):
- Morigi Paolo, *Arte Africana: Le Sculture*, Galleria Arte Primitiva, Lugano 1975, n° 26 (*)

€ 6.000 - 8.000

(*) 

MORIGI PAOLO
"Arte Africana: Le Sculture"
Galleria Arte Primitiva, Magliaso, Lugano 1975



26) Yoruba Region of Abeukuta - Nigeria
Wood with a natural coating, 42 cm



This represents a female figure who holds a thick wooden vessel in its hands. This is an object of prestige that belonged to one of the Yoruba spiritual leaders. It was kept in a specific place for divinatory practices in the Ifa cult. The thick coating that covers the surface of the wood demonstrates how long it has been used for.
The image of the woman is one of the subjects which is often depicted in Yoruba sculpture. The female figure places something in the offering cup for one of the gods of the Yoruba pantheon, while praying to them to gain peace and harmony. This female figure wears the great mitre headgear that is typical of Yoruba statues. The face shows great attention to detail and includes the tattoos that are characteristic of this group's works. The sculptor has given great importance to the thick ritual vessel that the woman holds in her hands. This work, sculpted without finishing touches, is an old interpretation of traditional Yoruba styles.

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SPOONS DAN

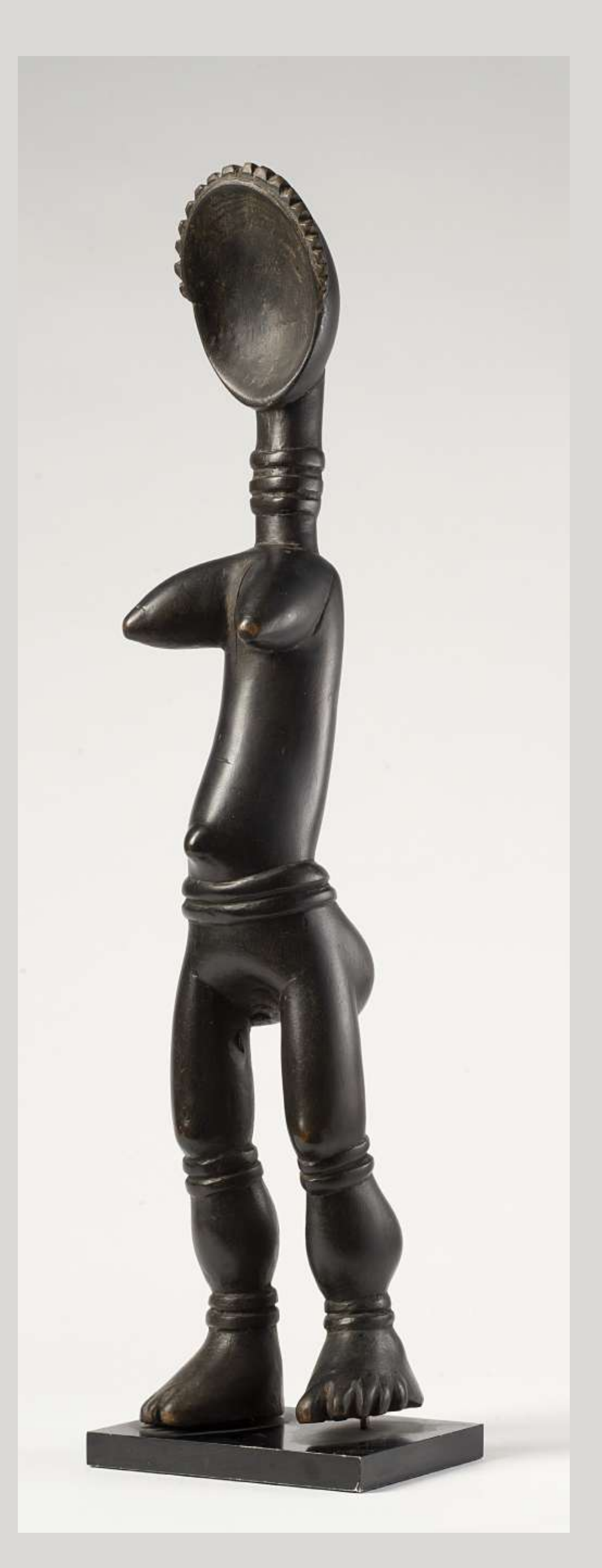
The Dan, Baulé, Guro, Senufo, Koulango, etc. groups, who live in the sub-tropical savanna in the Ivory Coast, Liberia and Guinea, developed an economy of subsistence based on the harvesting of grains and rice. Their sculptors created unique spoons with original shapes. Some of them are true works of art just for the genius way they were made.

For such groups, the spoon became an object of worship used during ceremonies throughout the year to bring about the fertility of the fields or to celebrate the harvest. For Dan people, for instance, a group of farmers living in the forest in the north-east of Liberia and the bordering regions of Ivory Coast and Guinea, the spoon was an object that belonged to the old women of the group. They used it during the collective harvesting of rice to throw the first portion obtained over the people present for the event.

Farming was seen as a female activity and these large spoons belong to magnanimous and generous women able to feed and welcome to their table a whole area or village.

They grow rice and work hard in the fields together with other female companions and, after intensely working the fields, they achieve a large harvest.

Such wooden spoons are for women what masks are for men; the manifestation of spirits who allow particular individuals to hold a precise role in their tribal society.



ASHANTI PUPPETS







• These dolls, called "*Akua-ba*", meaning "welcome" in the local language, were commissioned for sculptors by pregnant women.

• The doll, which represents the idea of beauty for Ashanti people, was used as an amulet. According to an old tradition, such sculptures had the magical power to bring good luck to women during childbirth and later the first years of their child's life.

• The oldest dolls have a round head, and their body is composed by a conical cylinder with small horizontal arms. The dolls have no legs. These works were commissioned by pregnant women, who took care of them as if they were their children until giving birth.

• When leaving their home, these women used to carry the dolls on their back, wrapped inside their clothes, the way African women are used to carrying their children every day. After the birth of the child, the dolls were placed on family altars, but often mothers gave them to their daughters as toys.

• The dolls were carved out of hardwood and have very smooth surfaces, with no signs at all of the tools used by the sculptor. The carvings are very precise, and, on the back of the head, we can see elegant, abstract designs. At the centre of the base disc, a light carving in the wood indicates the female gender of the doll. These dolls were embellished with tiny colourful glass beads that the sculptor wrapped around their neck or hung on the small holes on the head. The shiny dark coating was obtained using vegetable substances, such as palm oil, kola nut or shea butter. The coating is not present on the emphasised areas due to the repeated rubbing against the clothes of the woman owning it and the handling of the doll.

KOTA RELIQUARIES





The Kota reliquary was composed by a wicker basket where to collect the cleaned and polished remains of the family ancestors. The sculpture, covered with co-oper, was placed on the top of the basket with other similar statues, each representing the faces of the foun-ding members of the clan. For Fang, Kota, Mahongwe, Shamaye, etc. tribes, the worship of the ancestors (*Bwete*) was vital for the religious and social life of the group and was based on the respect towards the most prominent ancestors, who were believed to have the power to positively or negatively affect the life of their descendants from the afterworld.
After the death of an eminent person, the spiritual hea-ler (*Nganga*) took some of the remains of the body and later polished and decorated them with metal parts to better store them inside the wicker basket. The reliqua-ries symbolizing the dead ancestors were placed on the cover. They were used to protect the baskets against possible violators. The reliquaries where places in de-dicated worship place at the side of the village and where controlled by the members of the dead's family.
The metal covering, present only on the front part, was used to protect the statue against xylophage insects.
Bwete cult and Kota reliquaries almost disappeared in the first half of the nineteenth century due to the ar-rival of catholic missionaries, who wanted to impose their religion on local people. Even though many works were destroyed, the indigenous tradition, especially in the most inaccessible parts of the rainforest, continued even after the independence (1958).
Today, such reliquaries, typical of central Africa, still show how African sculptors were able to turn the hu-man body into an abstract figure.

LEGA ART







The Lega, or Rega / Warega as they were called in the past, are made up of around 200,000 native people in the Congo who live in the equatorial forest in the region of Maniema and around the slopes of the western Tanganica lake.
Their society, in the past, was organised with a complex institution called Bwame. Divided into several levels, it had the job of organising the community's social, political, judicial and religious life. Passage from one level to another was obtained after having proven one's personal abilities in several of life's activities: raising one's children properly, capturing large animals on collective hunting trips and behaving heroically in tribal battles etc.
Both the masks and the sculptures made in wood, bone and ivory represented an identifying mark of the level of hierarchy the owner had reached.
Ivory was the material for the highest rank. These objects, once acquired, were kept in wicker baskets and handed down to descendants with pride. During the village's festivities, they were shown off to the public, and hung on improvised wooden perches in front of their own homes.

The *Bwame* society plays a social, political, religious, moral and educative role, and encompasses the various aspects of the community's life. It is charged with teaching its members a moral philosophy that encourages solidarity and harmony. The objects that the sculptors create are the expression of codified symbols, all accepted by the group. Their ivory statues are reserved for members pertaining to the highest social rank.

BAGA ART



The Baga people are a small group of almost 50,000 individuals located along the Atlantic coast. Divided into various subgroups, they live in Guinea-Bissau, Guinea (Conakry), Sierra Leone and Liberia, all marine regions where it is difficult to moor.

These four-legged Baga sculptures were worn as a yoke mask. The wearer would enter and, with his body, would hold up its weight, using his hands to help himself hold onto the stocks inserted into the holes in the legs. It can sometimes reach the height of 125cm and could weigh up to 60kg. So that the wearer could see, there are several slits in the middle of the breasts. A long cloak made of cloth and rafia fabric, tied behind his neck, covered the whole sculpture to hide the wearer. Those present at the ceremony ought only to see the head and bosom.

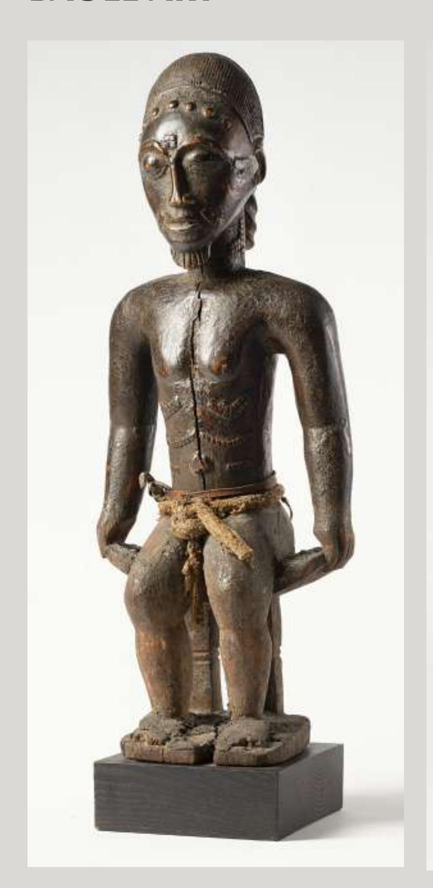
The sculpture is divided into two distinct parts: the enormous head and the four-legged body, with the thick cylindrical neck uniting the two parts. These works' aesthetic quality is remarkable. In this tradition, which established itself in the mid-nineteenth century, the protruding head becomes enormous, as do the bosom and ears. A long double-crested hairstyle resumes at the skull's curve. The whole body is marked with incisions in geometric patterns, shown by the presence of European-made iron tacks.



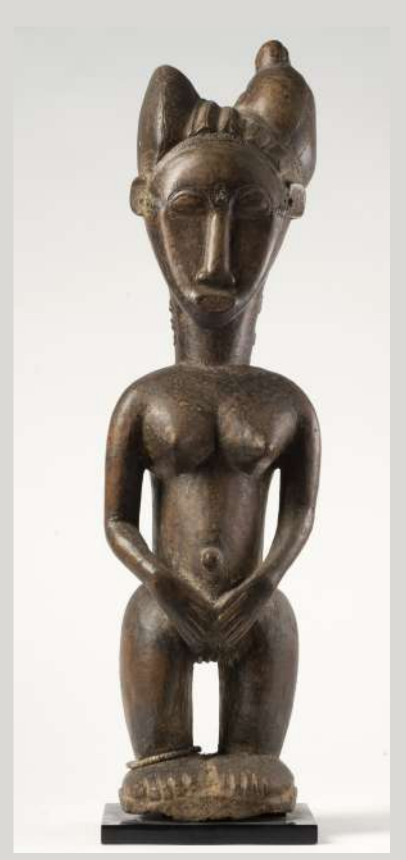


The Lobi people form a population of 250,000 individuals who are located in Ghana, Ivory Coast and Burkina Faso. They are farmers and raise livestock, living in villages and large families. Each village has a shrine where sculptures are kept. Lobi people also worship within their family setting, with great dedication paid upon ancestors, who protect the family. Every house is built with terraced bricks and is inhabited by several associated families. It includes an underground room used as the shrine. It is here that the clan's elder carries out sacrifices to request favours from the deceased and to try to abate the suffering of everyday life. The statues, which are kept there, protect the house. They are the vehicle that connects spirits and men, and represent the ghosts of the deceased or the spirits of the woods. Their average height varies between 30cm and 80cm. During these rituals, the statues are the object of animal sacrifices. Their direct contact with the damp, underground earth causes visible damage to the wood, especially on the lower parts.

Lobi statues also contain a representation of an asymmetrical human figure, depicted with the limbs and various parts of the body in unusual positions. This inclination is a rare sight in African art.







It represents what the Baulé call *"the bridgegroom of the other word"* or *Blolo*.

According to religious beliefs of the time and ancient Baulé oral tradition, *Blolo* is a place similar to the Christian Paradise where one carries out the same activities as one does on Earth, and all beings only experience joy. As on the Earth, they live in whole families. The individuals who live in any given village have a wife and children, which are added to their earthly families and are no longer with him after they are born. This is an event which marks the day of his temporary death in *Blolo*. During his adolescence, after certain prophetic signs are manifested, he turns to the spiritual leader of the village to seek explanations of merit. The "priest", after having listened to him, orders him to have a statue carved by a sculptor. The statue will accompany him, protect him during his life on earth, and be the sign of the heavenly husband and wife's presence materialised in the sculpture.

The little statue is an object of worship and forms a sort of spiritual bond with its owner. Women have a sculpture of a male, while, on the other hand, men have a female one. This is why we now have many examples of these statues, and they are equally split between male and female representations.

Baulé sculptuors became famous throughout the world for how refined their creations are. Their continuous ceremonies of worship, carried out with palm oil and vegetable fat, bestow a beautiful, glossy coating upon these sculptures.

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• SOTHEBY’S “Prince Sadruddin Aga Khan Collection of African Art” London 27th June 1983 (1069)

• SOTHEBY’S “Collection Paolo Morigi” Paris auction on 6th June 2005 (503)

• SOTHEBY’S “Collection Paolo Morigi (2° partie) Art Africain et Océanien” Paris auction on 6th December 2005 (512)

• SOTHEBY’S “African, oceanic & Pre-Columbian Art including property from Lerner, Shoher and Vogel collections” New York auction on 11th May 2012 (741)

• SOTHEBY’S “African, Oceanic and Per-Columbian art” New York auction on 7th May 2016 (900)

• SOTHEBY’S “African art from the collection of Daniel and Marian Malcom - Volume one” New York auction on 7th May 2016 (901)

• SOTHEBY’S “Collection Marceau Riviére” Paris, auction on 18th and 19th June 2019 (1047)

• STOLL MAREIDI & GERT STOLL & Cooperation Ulrich Klever “IBEJI: Twin Figures of the Yoruba” Munich, Germany 1980 (1076)

• TORDAY EMIL & JOICE THOMAS A. “Notes Ethnographiques sur les peuples communément appelés Bakuba, ainsi que sur les peuplades apparentées. Les Bushongo” Annales du Musée du Congo Belge (Archives of the Museum of Belgian Congo), Brussels 1910 (235)

• VENTURI LUCA M. “Anime antiche, arte negra, da una raccolta di sculture dell’Africa occidentale” BSI Bank, Lugano 2002 (442)

• VERGER-FEVRE MARIE-NOEL “Etude des masque faciaux de l’Ouest de la Cote-d’Ivoire conserves dans les collections publiques françaises”. Study published in French magazines “Arts d’Afriques Noire1985, num. 53 (pages 17- 29) and num. 54 (pages 19 - 33)

• VOGEL SUSAN M. “L’art Baoulé du visible et de l’invisible” Paris 1999 (395)

• VON TAVEL HANS CHRISTOFH “Art d’Afrique et d’Océanie - Un collection privée inconnue” Musée des Beaux-Art de Berne (Beaux-Art Museum of Bern) 1980 (Guide in French) (1068)

• WALKER ART CENTER “Art of the Congo” Minneapolis 1967 (33)

• WILLET FRANK “African art” London 1971 (18)

(*) The books indicated here can be consulted by appointment

GENERAL TERMS AND CONDITIONS OF SALE

1. Definitions

Buyer: the natural person or legal entity making the highest bid in relation to the lot accepted by the auctioneer at an auction;

Buyer's Premium: the consideration due to Finarte by the Buyer in connection with the purchase of the lot and calculated as a percentage of the Hammer Price, on the basis of the percentage value set out in the auction catalogue or in these General Terms and Conditions of Sale, in addition to any other amount due to Finarte by the Buyer as VAT or any equivalent tax;

Consumer Code: Legislative Decree 2016 of 6 September 2005;

Counterfeit: according to Finarte's reasonable opinion, an imitation of a lot offered for sale, not described as such in the auction catalogue, created for the purpose of being deceptive as to its authorship, authenticity, provenance, attribution, origin, source, date, age, period, and that, at the date of sale, had a lower value than the one it would have had if the lot had corresponded to the description in the auction catalogue. A lot that has been restored or undergone modifications of any kind (including repainting or overpainting) does not constitute a counterfeit;

Expenses: in connection with the purchase of a lot, all the expenses due to Finarte by the Buyer, including (but not limited to) taxes of any kind, packaging and shipment costs, expenses related to the collection of any sums due by a defaulting Buyer, expenses (if any) incurred for reproduction, estimate and/or authentication of the lot, the Artist's Resale Right, which the Buyer agrees to pay and which is payable by the seller under Article 152, first paragraph, of Law 633 of 22 April 1941;

Finarte: [Finarte Auctions S.r.l., with registered offices in Milan, Via Paolo Sarpi 6, Tax Code, VAT and registration number with the Register of Enterprises of Milan 09479031008, REA MI-2570656, share capital of Euro 100,000.00, fully paid up;

General Terms and Conditions of Mandate: the general mandate conditions applicable to the Seller;
General Terms and Conditions of Sale: these general terms and conditions of sale;

Hammer Price: the price at which the lot is sold to the Buyer by the auctioneer at an auction, net of the Buyer's Premium;
Mandate: the agency mandate entered, from time to time, between Finarte and the Seller, regulated by the General Terms and Conditions of Mandate;

Minimum Pre-Sale Estimate: the minimum final estimate at which a lot is offered for sale, notified or not to the Seller;

Reserve: the minimum confidential price at which the Seller has agreed with Finarte to sell the Lot, or, in the absence of an agreement between Finarte and the Seller, an amount corresponding to seventy-five per cent (75%) of the Minimum Pre-Sale Estimate;

Seller: the natural person or legal entity that confers upon Finarte, as agent, the exclusive right to offer a lot for sale at an auction. In the event that a co-owned asset is offered for sale, Seller shall be deemed to be each of the co-owners, who shall jointly and severally undertake all the obligations arising from the Mandate *vis-à-vis* Finarte;

Total amount due: the Hammer Price, in addition to the Buyer's Premium and the Expenses;

Urbani Code: Legislative Decree 42 of 22 January 2004, as amended and supplemented;
Website: www.finarte.it

2. IMPORTANT INFORMATION TO BUYERS

2.1 BUYING AT AN AUCTION. Finarte acts in the name and on behalf of the Seller, as an agent of the Seller and, thus, as a mere intermediary between the Buyer and the Seller. Therefore, the sale of the lot is considered to have taken place between the Buyer and Seller. Potential Buyers are required to consult the Site to view the most up-to-date classification of the lots in the catalogue.
2.2 PROVENANCE. In certain cases, Finarte may print in the auction catalogue the history of the ownership of a lot when it believes that such information can contribute to the study of, or can help identify, the lot. However, the identity of the Seller or of previous owners might not be disclosed for various reasons, for example to meet the Seller's request to remain anonymous, or because the identity of the previous owner is unknown, due to the fact that the artwork is old.

2.3 HAMMER PRICE, BUYER'S PREMIUM AND VAT. In addition to the Hammer Price of the lot, the Buyer shall pay a Buyer's Premium, as part of the Total amount due.

at ***TWENTY-THREE PERCENT*** (18,86 + VAT)
of the Hammer Price of the lot

2.4 VAT. A Value Added Tax (VAT) may be applied to the Hammer Price and/or the Buyer's Premium. Reference is made to the information on VAT contained in the "Symbols" section below.
In order to harmonise the tax procedures between EU Member States, on 1 January 2001 new regulations came into force in Italy, and the

margin scheme was extended to auction houses too. Under Article 45 of Law 342 of 21 November 2000, said scheme also applies to sales made under commission contracts entered into with: (a) private individuals; (b) entities subject to VAT that have subjected the transaction to the margin scheme; (c) entities that could not detract said tax pursuant to Article 19, 19-bis, and 19-bis2 of Presidential Decree 633/72 (i.e. the sale was made in exemption regime under Article 10, 27-quinquies); (d) entities benefiting from the exemption regime granted to small enterprises in their own country.
By virtue of the specific legislation in force, in the aforesaid cases, Finarte will apply the relevant VAT, if any, or the equivalent tax, whenever applicable. No specific symbol will be used to indicate lots sold under the margin scheme.

2.5 Artist's Resale Right. In addition to the Hammer Price, the Buyer's Premium and the other Expenses, the Buyer undertakes to pay to Finarte, if due, the "Artist's Resale Right" under Articles 144 et seq. of Law 633 of 22 April 1941, as amended and supplemented, which is payable by the seller under Article 152, first paragraph, of Law 633 of 22 April 1941, as amended and supplemented. The Artist's Resale Right shall be paid by the Buyer in accordance with Article 7 and paid to (S.I.A.E.) by Finarte. Lots marked with the symbol (®) are subject to artist's resale right in the percentage set out below for a total amount in any event not exceeding Euro 12,500.00. The "artist's resale right" shall be due only is the selling price is not less than Euro 3,000.00. It is set as follows:

- 4% for any portion of the selling price between Euro 0 and Euro 50,000.00;
- 3% for any portion of the selling price between Euro 50,000.01 and Euro 200,000.00;
- 1% for any portion of the selling price between Euro 200,000.01 and Euro 350,000.00;
- 0.5% for any portion of the selling price between Euro 350,000.01 and Euro 500,000.00;
- 0.25% for any portion of the selling price exceeding Euro 500,000.00.

2.6 Currency. During some auctions, the latest exchange rates for the main foreign currencies, concurrently with the bids made in the auction room, may be shown on a screen. Exchange rates are approximate, and all bids made in the saleroom will be expressed in Euro. Finarte may not be held liable for any error or omission in the data shown on the screen. The payment of the purchased lots will be in Euro currency. The equivalent amount in other currencies will be accepted only if calculated on the basis of the exchange rate of the day when payment is made.

2.7 Safety. In order to protect the safety of potential Buyers and Buyers when they are in our exhibiting areas, Finarte will display all artworks in such a way as to prevent any danger. However, should a potential Buyer handle any lot displayed on our premises, he/she will do so under his/her own responsibility. Some heavy and bulky objects can be dangerous if handled improperly. In the event that you wish to closely examine an object, please seek assistance from our staff. Some artworks on display could be marked with a "Please don't touch" note or other similar expressions. If you wish to examine such objects, please ask assistance from Finarte's staff. In any event, except in case of wilful misconduct or gross negligence, Finarte shall in no way be liable for any damage suffered by a potential Buyer, a Buyer or any of its scholars or independent experts during inspection of a lot.

3. BEFORE THE AUCTION

3.1 Estimates Published in the Catalogue. The estimates published in the catalogue serve only as an indication to potential buyers and are subject to review. The Hammer Price may be higher or lower than the given estimates. It is understood that estimates in the auction catalogue are not inclusive of the Buyer's Premium and VAT. Prospective Buyers are required to consult the Website to view the most up-to-date classification of the lots in the catalogue.

3.2 Symbols. The auction catalogue may contain the following symbols:
0 *Minimum Guaranteed Amount.*
If a lot is marked with this symbol, the Seller has been guaranteed a minimum price in connection with one or more auctions.
P *Lots owned by Finarte.*
Lots marked with this symbol are wholly or partially owned by Finarte.
PI *Concerned Party.*
It means that, in connection with a certain lot, bids may also be made by entities having a direct or indirect interest in the same, such as a beneficiary or will executor that has sold the lot, or a co-owner of the lot, or any other party having provided a guarantee in relation to the same.
SR *Without Reserve.*
Lots in the catalogue that are not marked with the (SR) symbol are subject to a sale with reserve. Generally, the Reserve corresponds to a percentage of the Minimum Pre-Sale Estimate and does not exceed said amount. In the event that the lot is sold without Reserve, it will be marked with this symbol.
® *Artist's Resale Right.*
For lots marked with this symbol, the Buyer undertakes to pay the "artist's resale right", payable by the seller under Article 152, first paragraph, of Law 633 of 22 April 1941, as amended and supplemented, in the amount set out in the "artist's resale right" section above.
I Lot sold by a company.
For lots marked with this symbol, the Hammer Price is subject to (and includes) VAT.
TI *Lot imported under temporary import regime.*

Lot imported under temporary import regime pursuant to Article 72 of the Urbani Code or in connection with which a temporary import has been requested.

ID ***Lot under temporary customs import.***
TO BE CHARGED TO THE BUYER:
ITALIAN RESIDENTS
For each buyer:
customs operations for the regulation of the temporary import
lot € 100.00 + VAT;
customs fees calculated (10%) on the amount paid and the resale right
authorisation for conversion to permanent import € 90.00 + VAT;
Z20 customs form € 65.00 + VAT;

EU RESIDENTS
For each buyer:
customs operations for the regulation of the temporary import
lot € 100.00 + VAT;
customs fees calculated (10%) on the amount paid and the resale right
authorisation for conversion to permanent import € 90.00 + VAT
Z20 customs form € 65.00 + VAT;
Free circulation certificate application € 250.00 + VAT;
Any shipping costs will be charged separately

NON-EU RESIDENTS
Fees for re-exportation to the foreign country will be calculated;
Free circulation certificate application € 250.00 + VAT;

IA ***Lot under temporary artistic import.***

4. THE AUCTION

4.1 CONDUCT OF THE AUCTION

4.1.1 The auction is regulated by the General Terms and Conditions of Sale and by the General Terms and Conditions of Mandate. The General Terms and Conditions of Sale can be amended by a saleroom notice posted in the auction room or an announcement made by the auctioneer before the auction begins. If Finarte also allows online biddings, such amendments will be disclosed also through the Website before the auction begins.

4.1.2 Bids can be made in person by using a paddle at the auction, in writing prior to the auction, over the telephone or via the Internet (in the latter case, only if allowed in the specific auction).

4.1.3 If the Seller is a professional and the Buyer a consumer within the meaning of Article 3 of the Italian Consumer Code, sales made by means of written, telephone or online bids shall be deemed as distance contracts within the meaning and for the purposes of Articles 45 et seq. of the Italian Consumer Code.

4.1.4 The speed of the auction may vary between fifty (50) and one hundred and twenty (120) lots per hour.

4.1.5 Generally, each bid is made by offering a ten per cent (10%) increase over the previous one.

4.1.6 Finarte shall be entitled, at its exclusive discretion, to refuse any person from participating in the auctions.

4.1.7 With respect to any prospective Buyer, Finarte reserves the right to make the participation in the auction subject to the prior submission of a letter of reference from banks or the deposit of a sum as a security for due performance of the obligations set out in these General Terms and Conditions of Sale, to be returned once the auction is over.

4.1.8 Anyone making a bid at an auction will be considered a party directly concerned by the purchase unless otherwise agreed between Finarte and the same by a written agreement, where the latter declares to act in the name and on behalf of a third party, and this is accepted by Finarte.

4.1.9 In the event that a person, who has been given the possibility of making a bid in connection with a lot, has a direct or indirect interest in the same, e.g. a beneficiary or a will executor who has sold the lot, a co-owner of the same or any other party having provided a guarantee in relation to the lot, Finarte will include such information in the catalogue.

4.1.10 The auctioneer conducts the auction starting from the bid he considers suitable, taking into account the value of the lot and any competing bids. The auctioneer can open the bids on each lot by making an offer in the interest of the Seller. The auctioneer can also make bids on behalf of the Seller up to an amount corresponding to the Reserve, by putting consecutive bids or in reply to other bids.

4.1.11 The fall of the auctioneer's hammer determines the acceptance of the highest bid, the Hammer Price and, consequently, the conclusion of the purchase contract between the Seller and the Buyer.

4.1.12 The auctioneer may, at its sole discretion and at any time in the course of the auction:
(a) withdraw a lot from the auction;
(b) review a sale offer relating to a lot, whenever the same may deem that it contains mistakes and/or could give rise to disputes; and/or
(c) adopt any measures that the same deems adequate to the circumstances of the case, e.g. to combine or separate lots, or vary the order of sale from the one set out in the catalogue, provided that the lot is not offered for sale any day prior to the one set out in the auction catalogue.

4.1.13 At some auctions, a video screen may be operated. Finarte

will not be held liable for both the correspondence to the original of the image displayed on the screen and any malfunction of the video screen.

4.1.14 Finarte represents that the lot can be declared an object of cultural interest by the Italian Ministry of Cultural Heritage and Activities and Tourism under Article 13 of the Urbani Code. In such case, or in the event that a procedure has been undertaken in order to declare the lot an object of cultural interest under Article14 of the Urbani Code, Finarte will announce said circumstance before the sale. Should the lot be declared of cultural interest, the Seller shall notify the sale to the competent Ministry under Article 59 of the Urbani Code. The sale shall be subject to the condition precedent that the Ministry does not exercise its pre-emption right within 60 (sixty) days as of the date of receipt of the relevant notice, or within the 180- (one hundred and eighty-) day period under Article 61, second paragraph, of the Urbani Code. In the period when the pre-emption right may be exercised, the lot cannot be delivered to the Buyer in accordance with Article 61 of the Urbani Code.

4.1.15 Generally, the Reserve does not exceed the Minimum Pre-Sale Estimate announced or published by Finarte, except in the event that the Reserve is the Reserve is expressed in a currency other than Euros and there are significant fluctuations in exchange rates between the time when the Reserve is agreed and the day of the auction. In such case, unless otherwise agreed between Finarte and the Seller, the Reserve shall be an amount equal to the Euro equivalent based on the closing exchange rate on the business day immediately preceding the auction.4.1.16 Offerte "al meglio", "salvo visione" o che comprendono lotti in alternativa a quello indicato non sono accettate
4.1.16 No "without limit" bids, "upon examination" bids or any bids covering lots alternative to the one indicated will be accepted.

4.2 ROOM BIDS

4.2.1 To participate in a saleroom auction, all potential Buyers are required to take – before the auction begins – a numbered paddle to make their bids.

4.2.2 The numbered paddle shall be provided to each potential Buyer by Finarte's staff at the registration desk subject to showing an identity document, filling in and signing the relevant registration and paddle allotment form.

4.2.3 By filling in and signing the registration and numbered paddle allotment form, each potential Buyer will accept the General Terms and Conditions of Sale included in the catalogue.

4.2.4 Registration for auction will be allowed also on the days of the exhibition preceding the auction.

4.2.5 Participation in the auction in the name and on behalf of another natural person or legal entity is allowed. In such case, upon registering for the auction, the agent must show a valid power of attorney granted by the principal, including an identity document of the principal as an attachment. The person participating in the auction will be jointly and severally liable with the third party concerned to Finarte for all the obligations arising from these General Terms and Conditions of Sale. If the principal is a legal entity, the power of attorney must be signed by the legal representative of the same or by an attorney authorised to sign whose identity card must be enclosed to the power of attorney. Finarte reserves the right to prevent a representative from participating in the auction when considering, at its sole discretion, that his/her representation powers are not duly proved.

4.2.6 Numbered paddles must be used to indicate the bids to the auctioneer during the Auction.

4.2.7 If you are the highest bidder for a lot, you must be sure that your paddle can be seen by the auctioneer, and that the number announced is your number.

4.2.8 In case of doubt concerning the Hammer Price or the Buyer, promptly call the auctioneer's attention.

4.2.9 All sold lots will be billed to the person and address indicated upon allotment of the numbered paddle and cannot be transferred to other persons and addresses.

4.2.10 In case of loss of the paddle, please inform the auctioneer's assistant, who will provide any potential buyer with a new paddle.
4.2.11 At the end of the auction, the paddle must be returned at the registration desk.

4.3 WRITTEN BIDS

4.3.1 Written bids can be made by filling in and sending the relevant bid form attached to the auction catalogue and downloadable from the Website (with the documentation requested therein).

4.3.2 Finarte shall place bids on behalf of the potential Buyer.

4.3.3 The above service is free and confidential.

4.3.4 The bid form must be sent to Finarte at least twenty-four (24) hours ahead of the auction.
4.3.5 Written bids will be accepted by Finarte only if sufficiently clear and complete, notably with respect to the lot and the price at which the bidder intends to purchase it.

4.3.6 In the event that Finarte receives multiple written bids of the

same amount on a specific lot, the same will be allotted to the bidder whose bid has been received first by Finarte.

4.3.7 In submitting bids on behalf of potential Buyers, Finarte shall take into account both the Reserve and the other bids, so as to obtain the sale of the lot at the most favourable Hammer Price.

4.3.8 The amounts set out in the bid form must be considered as maximum amounts. Bids for unlimited amounts or bids for an unspecified amount will not be accepted by Finarte.

4.3.9 Each bidding form should contain bids for one auction only. Alternative bids may be accepted when using the word "OR" between lot numbers.

4.3.10 After the auction, those who have made their bids in writing will have to promptly check with Finarte if their bids have been successful.
4.3.11 Where a lot is sold, if the Seller is a professional and the Buyer a consumer within the meaning of Article 3 of the Italian Consumer Code, the Buyer shall not have – pursuant to Article 59, first paragraph, m), of the Italian Consumer Code – the right to withdraw provided for by distance agreements as the contract of sale is concluded at a public auction in accordance with the definition contained in Article 45, first paragraph, o) of the Italian Consumer Code.

4.4 TELEPHONE BIDS

4.4.1 Telephone bids can be made by filling in and sending the relevant bid form attached to the auction catalogue and downloadable from the Website (with the documentation requested therein).

4.4.2 The bid form must be sent to Finarte at least twenty-four (24) hours ahead of the auction.

4.4.3 Following the receipt of the form, Finarte will contact the potential Buyer at the telephone number specified in the form.

4.4.4 Should Finarte be unable, for whatever reason, to contact the potential Buyer on the telephone, Finarte may submit bids on behalf of the potential Buyer up to the maximum amount for the bid specified in the form ("Covering Bid"). In such case, in submitting bids on behalf of potential Buyers, Finarte shall take into account both the Reserve and the other bids, so as to obtain the sale of the lot at the most favourable Hammer Price.

4.4.5 Finarte reserves the right to record telephone bids and, in any event, will not be liable to the participants in the auction for any problem or inconvenience with the telephone line (for example, for interruption or suspension of the telephone line).

4.4.6 Finarte will not accept telephone bids for lots whose Minimum Pre-Sale Estimate specified in the catalogue is less than Euro 500.00.

4.4.7 In any event, Finarte will not accept telephone bids for any amount less than the Minimum Pre-Sale Estimate.

4.4.8 Finarte's staff will be available for phone calls in English and French.
4.4.9 Where a lot is sold, if the Seller is a professional and the Buyer a consumer within the meaning of Article 3 of the Italian Consumer Code, the Buyer shall not have – pursuant to Article 59, first paragraph, m), of the Italian Consumer Code – the right to withdraw provided for by distance agreements as the contract of sale is concluded at a public auction in accordance with the definition contained in Article 45, first paragraph, o) of the Italian Consumer Code.

4.5 ONLINE BIDS

4.5.1 At least seventy-two (72) hoursbefore the auction day, Finarte will specify on the Website and/or in the auction catalogue the auctions in connection with which bids can also be made via the Internet.

4.5.2 In case of participation in the auction via the Internet, the potential Buyer shall be able to see and hear the auctioneer as well as to make bids in real time.

4.5.3 Participation in an auction through the Internet is subject to your registration with the Website and the subsequent registration for the auction at least twenty-four (24) hours before the auction begins.

4.5.4 Once the registration with the Website has been completed, each potential Buyer will receive a password by email (which he/she undertakes to safeguard with due care and diligence and not to disclose or communicate to third parties) necessary to access the Website as a registered user and to participate in the auction.

4.5.5 Each registered user will be held liable for any activity carried out on the Website by using his/her access credentials and undertakes to immediately notify Finarte of any unlawful use of his/her password or any loss of the same. In the latter event, Finarte will provide the registered user with a new password granting access to the Website, and he/she will no longer be able to use the previous password for access to the Website or participation in auctions.

4.5.6 Finarte does not guarantee that the Website is always operational and that there will be no disruptions during participation in an auction, or that the Website and/or the relevant server is free from viruses or any other hazardous or potentially hazardous materials. Consequently, except in case of wilful misconduct or gross negligence, Finarte may not be held liable for any technical problems arising when the auction is under way (including, but not limited

to, slow browsing speed or disruptions in the server managing participation in the auction through the Internet).

4.5.7 Finarte will not be held liable for any damage or inconvenience suffered as a consequence of any improper use of the Website in accordance with these General Terms and Conditions of Sale.

4.5.8 Each potential Buyer will refrain from using any kind of software or tool affecting or interfering (even potentially) with the conduct of the auction, and undertakes to use the Website and any related application in good faith and in a proper manner.

4.5.9 If Finarte allows also online participation in the auction, these General Terms and Conditions of Sale will regulate also the bidding for sale and award of lots through the websites/ platforms through which submission of bids is allowed. The online auction regulated by these General Terms and Conditions of is a public auction (defined in Article 45, first paragraph, o) of the Italian Consumer Code as the method of sale where goods or services are offered by a professional to consumers, who attend or are given the possibility to attend the auction in person, through a transparent competitive bidding procedure run by an auction house and where the successful bidder is bound to purchase the goods or services), and is the same public auction which may be attended in the saleroom, by telephone o by a written pre-auction bid.

4.5.10 The lots purchased through the Internet are offered and sold by Finarte, who acts as an agent of the Seller.

4.5.11 The offer and sale by Finarte of lots offered for sale over the Internet constitutes a distance contract, regulated by Chapter I, Title III (Article 45 *et seq*.) of the Italian Consumer Code and by Legislative Decree 70 of 9 April 2003 on electronic commerce.

4.5.12 Where a lot is sold, if the Seller is a professional and the Buyer a consumer within the meaning of Article 3 of the Italian Consumer Code, the Buyer shall not have – pursuant to Article 59, first paragraph, m), of the Italian Consumer Code – the right to withdraw provided for by distance agreements as the contract of sale is concluded at a public auction in accordance with the definition contained in Article 45, first paragraph, o) of the Italian Consumer Code.

4.6 BIDS MADE BY EMPLOYEES

4.6.1 Finarte's employees can make bids at Finarte's auctions only if they are not aware of the Reserve and if the bid is made in full compliance with internal regulations governing auction bids by employees.

5. FINARTE'S OBLIGATIONS TO THE BUYER

5.1 Finarte acts in the name and on behalf of the Seller, as an agent of the Seller, except for the cases in which Finarte is the owner of a lot, either in part or in full.

5.2 Upon request of the Buyer, Finarte may provide, at its own discretion and, if the case may be, upon payment, a written report ("condition report") on the condition of the lot.

5.3 In the event that, after a sale by auction, it emerges that a lot is a Counterfeit, Finarte will refund any Buyer who has requested termination of the sale contract, after returning the lot to Finarte, the Total amount due, provided that, no later than five (5) years of the date of the sale, the Buyer:
(a) provides Finarte in writing, within three (3) months of the date when the same received information inducing him to believe that the lot is a Counterfeit, with the lot number, the date of the auction where the lot was purchased, and the reasons why the Buyer considers the lot to be a Counterfeit;
(b) is able to return the lot to Finarte, free from third party claims of any kind, after the date of the sale, and the lot is in the same condition as it was at said date;
(c) provides Finarte with the reports prepared by two independent scholars or experts of acknowledged expertise, indicating the reasons why the lot is considered a Counterfeit.

5.4 Finarte reserves the right to proceed with the termination of the sale even in total or partial absence of one or more of the aforesaid conditions.

5.5 Finarte will not be bound by the opinions provided by the Buyer and reserves the right to request the opinion of further experts at its own expense. Should Finarte decide to terminate the sale, it may reimburse the Buyer, in a reasonable amount, for the costs incurred to obtain the opinion of the two independent experts accepted by both Finarte and the Buyer.

5.6 The Buyer will not be entitled to terminate the contract for sale and Finarte will not make the reimbursement, in the following circumstances:
(a) if the catalogue description were consistent with the opinion of scholars and experts generally accepted at the date of the sale, or the catalogue description indicated the authenticity or attribution of the lot as controversial; or
(b) if, as of the date of publication of the catalogue, the fact that the lot was counterfeit could be verified only by way of examinations generally considered unsuitable for the purposes concerned or difficult to carry out, whose costs were unreasonable or that could have reasonably damaged or resulted in a loss of value of the lot.

6. BUYER'S OBLIGATIONS AND FINARTE'S LIABILITY TO THE BUYER

6.1 The Buyer undertakes to examine the lot and the relevant documentation before the purchase in order to check if the same is compliant with the catalogue description, and, where appropriate, to request the opinion of a scholar or an independent expert, to verify its authorship, authenticity, provenance, attribution, origin, date, age, period, cultural origin or source, condition, completeness and quality, including its price and value.

6.2 Any representations provided by Finarte, either verbally or in writing, including those contained in the catalogue, reports, comments or evaluations concerning any characteristic of a lot such as authorship, authenticity, provenance, attribution, origin, date, age, period, cultural origin or source, condition, completeness and quality, including its price and value, exclusively reflect opinions, and can be reviewed and possibly changed by Finarte before the lot is offered for sale. Except in case of wilful misconduct or gross negligence, Finarte and its employees, co-workers, directors or consultants cannot be held liable for any mistake or omission contained in these representations..

6.3 Lots are sold as "seen and liked", expressly excluding any warranty against hidden defects, and with any gap, defect, flaw and description error.

6.4 All the lots, including those having - either in part or in full - an electrical or mechanical nature, must be considered purely for their artistic, decorative and/or collective value and must not be deemed working. The functioning and safety of the lots having, either in part or in full, an electrical or mechanical nature have not been checked before the sale, and such lots are bought by the Buyer at his own risk.

6.5 The descriptions contained in the catalogues and in the condition reports under Article 5.2 above are merely approximate and are provided for the sole purpose of identifying the lot(s) concerned.

6.6 The lack of any express reference to the condition of the lot in catalogues and condition reports does not imply the absence of any defects.

6.7 Except for the case of gross negligence or misconduct, Finarte or its employees, co-workers, directors or consultants may not be held liable for acts or omissions concerning the preparation or conduct of the auction or any issue relating to the pre-sale of the lots.

6.8 Except in case of wilful misconduct or gross negligence, Finarte's liability and the liability of Finarte's employees, co-workers, directors or consultants to the Buyer in connection with the purchase of a lot by the latter is limited to the Hammer Price and the Buyer's Premium paid to Finarte by the Buyer.

6.9 The descriptions for cars and motorcycles, including in relation to their history, age, model, changes of ownership, state of preservation and possible restoration processes, technical characteristics, internal and external components, including the engine number (matching number or not) and chassis number of the car – present in the catalogue and/or in any condition report – are given by Finarte in good faith as guidelines to the potential Buyer on the basis of the indications and information received from the Seller, but may not be considered exhaustive and/or verified. All cars and motorcycles – together with the relevant documents accompanying them – must therefore be properly examined by the potential buyer in order to fully ascertain their condition. Failure to indicate any defect, restoration work or of the presence of any non-original part does not preclude the possibility that any such defect, restoration work or presence of a non-original part exist.
The descriptions, in the catalogue and/or in the condition report, for watches and gemstones including in relation to the state of preservation and any restoration, are given by Finarte as guidelines to the potential Buyer on the basis of the indications and information received from the Seller, but may not be considered exhaustive and/or verified. All the watches and gemstones must therefore be appropriately examined by the potential buyer in order to be able to ascertain their status. Failure to indicate any defect, restoration work or of the presence of any non-original part does not preclude the possibility that such defect, restoration work or presence of a non-original part exist. Wristwatches declared by the manufacturer as water-resistant may have been opened for examination; Finarte therefore suggests that such watches be controlled by an authorised dealer to check their resistance before using the same in conditions where water is present. Straps made of organic material are associated with the watch for display purposes only. Prospective buyers are aware that the importation to foreign countries of materials derived from endangered or otherwise protected species (e.g. tortoiseshell, ivory) are subject to CITES international rules; prospective buyers should therefore acquire the necessary information on such restrictions before participating in the auction for lots containing, even partially, materials falling within the scope of the above rules.

6.10 In the event of sale of cars and/or motorcycles, pursuant to the relevant laws and regulations, the Buyer undertakes to initiate and manage, at its own care and expenses, via a competent agency indicated by Finarte, the procedure of transfer of ownership and/or, if applicable, the registration procedure, within and no later than fifteen (15) days from the date of sale of the Lot. All of the above without prejudice to the provisions of art. 7.11 below.

6.11 In case of permanent export abroad of cars and/or motorcycles registered in Italy, pursuant to the relevant laws and regulations, the Buyer undertakes to ask the competent office to remove them from the national vehicle archive and from the Public Vehicle Register, returning the license plate and the registration certificate of the Lotto within and no later than 15 (fifteen) days after the sale of the Lot.

7. PAYMENT

7.1 In case of sale, the Buyer shall pay to Finarte the Total amount due immediately – and in any event no later than five (5) days – after the conclusion of the auction.

7.2 If a lot is the subject of the declaration under Article 4.1.14 above, the Buyer shall pay the total amount due upon expiry of the period for the exercise of the pre-emption right by the competent Ministry.

7.3 Invoicing of the Hammer Price to the Buyer shall be the exclusive responsibility of the Seller.

7.4 The payment of the Buyer's Premium and of any Expenses can be made in cash, by bank draft, cheque, bank transfer, debit or credit card (American Express, Visa or Mastercard) or Paypal.

7.5 Finarte may accept single or multiple payments in cash only for amounts up to Euro 1,999.99.

7.6 In case of bank transfer, the bank details are the following:

Finarte Auctions S.r.l.
banca: BANCO BPM
IBAN numero IT65 G 05034 01748 000000002588
SWIFT numero BAPPIT21677

7.7 In case of bank transfer, in the payment description the Buyer's name and surname and the invoice number must be specified.

7.8 Payment by debit card, American Express, Visa or Mastercard can be made only by the card holder or, in case of PayPal, by the account holder.

7.9 Finarte reserves the right to check the origin of payment received and reject payments received from any persons other than the Buyer.

7.10 In limited circumstances, and in any event subject to the Seller's consent, Finarte may offer any Buyer deemed reliable the possibility of paying the lots in instalments. The conditions for payment in instalments must be agreed before the auction. Before deciding whether to grant the possibility of paying in instalments or not, Finarte can request references in connection with the Buyer's reliability as well as documentation proving his/her identity and residence.

7.11 Also pursuant to and for the purposes of Article 1523 of the Italian Civil Code, the transfer of the ownership of a lot from the Seller to the Buyer shall take place only upon payment by the Buyer of the Total amount due.

7.12 In case of non-payment or late payment by the Buyer – within the time limit set out in Article 7.1. above – of the Total amount due, either in full or in part, Finarte shall be entitled, at its discretion, to ask for due performance or terminate the contract for sale pursuant to Article 1456 of the Italian Civil Code, without prejudice, in any event, to its right to claim damages and the right to have the lot sold on behalf and at the expense of the Buyer, pursuant to Article 1515 of the Italian Civil Code.

7.13 In case of delay in the payment of the Total amount due for a period of more than five (5) business days as from the auction date, Finarte may store the lot with a third party at the Buyer's risk and expense and charge the Buyer interest on arrears to Finarte at the 3-month Euribor rate provided by law plus five per cent (5%), without prejudice to Finarte's right to claim further damages.

7.14 In case of non-payment or late payment by the Buyer, Finarte may reject any bids made by the Buyer or any representative of the Buyer in the course of following auctions, or request that the Buyer lodges a sum in cash as security before accepting any bids.

7.15 Finarte may offset any amount due for whatever reason to the Buyer against whatever sum owed for whatever reason by the Buyer to Finarte.

7.16 Cash desk time: Monday - Friday 10:00 am - 1:00 pm; 2:00 pm - 05.30 pm.

8. DELIVERY AND COLLECTION OF THE LOT

8.1 The lot will be delivered at Finarte's registered offices no later than five (5) business days of the date of the sale.

8.2 The lot will be delivered to the Buyer (or to any third party authorised by the Buyer by a written power of attorney) only after Finarte has received the Total amount due.

8.3 Upon delivery of the lot, Finarte will ask the Buyer or any third-party appointee to provide a document proving his/her identity.

8.4 Before organising the collection, please check with Finarte where the lot is stored.

8.5 In case of death, interdiction, inability, cessation/winding up, for whatever reason, of the Buyer, duly notified to Finarte, the latter agrees to return the lot, subject to prior consent of all the Buyer 's assignees, or in accordance with the terms established by the judicial authority.

8.6 Should the Buyer fail to collect the lot within five (5) business days of the date of the sale, Finarte may:

(a) charge the Buyer an amount corresponding to one per cent (1%) of the Hammer Price for each month of delay in the collection of the lot, from the fifth business day following the sale; or
(b) store the lot with a third party at the Buyer's risk and expense.

9. TRANSFER OF RISK

9.1 A purchased lot is entirely at the risk of the Buyer starting from the earliest to occur of the following events:
(a) when the Buyer receives the purchased lot; or
(b) when the Buyer pays the Total amount due for the lot; or
(c) from the date when the five (5) business day payment period after the sale starts to run.

9.2 The Buyer will be indemnified for any loss or damage occurring to the lot after the sale but before the risk is transferred, but said indemnity may not exceed, except in case of wilful misconduct or gross negligence, the Hammer Price along with the Buyer's Premium received by Finarte.

9.3 Except in case of wilful misconduct or gross negligence, Finarte may not be held liable for the loss or damage to the frame or the glass containing or covering prints, paintings or other artworks, unless the frame or glass constitute the lot sold at auction.

9.4 In no circumstance may Finarte be held liable in case of loss or damage due to any work (including restoration, work on the frame and cleaning operations) carried out by independent experts designated by Finarte with the Seller's consent, or in case of any loss or damage directly or indirectly caused by, or arising from:
(a) changes in humidity or temperature;
(b) normal wear and tear or gradual deterioration due to operations on the lots and/or hidden faults and defects (including woodworms);
(c) improper treatment;
(d) war, nuclear fission, radioactive contamination, chemical, biochemical or electromagnetic weapons;
(e) acts of terrorism; and
(f) other force majeure events.

10. SHIPMENT

10.1. Upon written request of the Buyer, Finarte may arrange the packaging and shipment of the lot, on condition that the Buyer:
(a) has fully paid the Total amount due;
(b) provides Finarte with any certificate of free circulation or export licence or any statement and/or certification required for such purpose.

10.2. Unless otherwise agreed with the Buyer:
(a) packaging and shipment expenses shall be for the account of the Buyer, who may request, at least twenty-four (24) hours before the beginning of the auction, estimates of costs should the Buyer decide to entrust Finarte with the packaging and shipping of the lot;
(b) the insurance coverage concerning any risk for (even partial) loss and/or damage caused to the lot during transport must be agreed between the Buyer and the carrier without any liability for Finarte;
(c) the cost of insurance shall be for the account of the Buyer.

10.3. The shipment and packaging of the lot to the Buyer shall be entirely at the risk and expenses of the Buyer and Finarte shall in no event be held liable for any action or omission of packaging workers or carriers.

11. EXPORTATION FROM THE REPUBLIC OF ITALY

11.1 Export of cultural goods outside the territory of the Republic of Italy is regulated by the provisions of the Urbani Code. Likewise, export of cultural goods outside the territory of the European Union is regulated to the provisions of Regulation (EC) 116/2009 of 18 December 2008 and of Commission Implementing Regulation (EU) 1081/2012.

11.2 The export of a lot from the territory of the Republic of Italy may require a certificate of free circulation or an export licence.

11.3 Obtaining a certificate of free circulation and/or export license is the responsibility of the Buyer. In case of non-obtainment or delay in the obtainment of a certificate of free circulation and/or an export license, said circumstance shall not constitute a reason for the termination or cancellation of the sale, nor a justification for late payment of the Total amount due by the Buyer.

12. PROTECTED SPECIES

12.1 All lots consisting of, or containing, parts of plants or animals (e.g.: coral, crocodile, ivory, whalebone, turtle), regardless of their age or value, may require a licence or certificate before export, and/or additional licences or certificates for importation into non-EU countries. The granting of a license or certificate for import does not guarantee the obtainment of a license or certificate for export, and vice versa. Please note that obtainment of an import licence or certificate does not guarantee any export licence or certificate and vice versa. Finarte recommends that potential Buyers check the requirements under their national legislation for the import of goods made of, or containing, protected species into their country. It is the Buyer's responsibility to obtain such import or export licences/certificates as well as any other document required before making any bid. Please refer to Article 11 of the General Terms and Conditions of Sale.

13. SAMPLE TERMINOLOGY

13.1 Please pay attention to the following sample terminology:

• *"SANDRO BOTTICELLI"*: in Finarte's opinion, the work is a work by the artist (when the artist's forename is not known, whether the surname is preceded by a series of asterisks or by an initial or not, it indicates that the work is by the named artist).

• *"ATTRIBUTED TO SANDRO BOTTICELLI"*: in Finarte's opinion, the work is probably a work by the artist, but there is less certainty than in the above category.

• *"SANDRO BOTTICELLI'S STUDIO/WORKSHOP"*: in Finarte's opinion, the work is a work by an unknown hand in the artist's studio/ workshop who may have undertaken the painting under the artist's supervision.

• *"SANDRO BOTTICELLI'S CIRCLE"*: in Finarte's opinion, the work is by an unidentified but distinct hand, closely associated with the named artist but not necessarily a pupil of the artist.

• *"FOLLOWER OF SANDRO BOTTICELLI"*: in Finarte's opinion, the work has been made by a painter working in the artist's style, contemporary or nearly contem¬porary to the artist, but not necessarily a pupil.

• *"SANDRO BOTTICELLI'S MANNER"*: in Finarte's opinion, a work of the style of the artist and of a later date.

• *"AFTER SANDRO BOTTICELLI"*: in Finarte's opinion, the work is a copy of a known work of the artist.

• *"IN THE STYLE OF …"*: in Finarte's opinion, the work is in the style mentioned, but of a later date.

13.2 The term "signed" and/or "dated" and/or "inscribed" means that, in Finarte's opinion, the signature and/or date and/or inscription are from the hand of the artist.

13.3 The terms "bearing signature" and/or "date" and/or "inscription" means that, in Finarte's opinion, the signature and/or date and/or inscription seem to have been added or from another hand.

13.4 The dimensions given are height first, width and, possibly, depth.

13.5 Paintings and photographs are not to be considered framed unless otherwise specified.

14. CONTACTS

14.1 The prospective Buyer and the Buyer may request any information and/or send any communication and/or submit any complaint by contacting Finarte as follows:

(i) by filling in and sending the form available at the "Contacts" section of the Website;

(ii) by post, addressed to: Finarte Auctions S.r.l., Via Paolo Sarpi, n. 6 – 20154 – Milan, Italy;

(iii) by calling the following phone number: (+39) 02 3363801.

14.2 Finarte will reply to the complaints submitted within five (5) business days of the receipt thereof.

14.3 For assistance with online auction participation, please contact Finarte at the followng email address: bidonline@finarte.it
or on the following telephone number: +39 02 3363801.

15. LEGAL GUARANTEE OF CONFORMITY

15.1 If the Seller is a professional and the Buyer a consumer within the meaning of Article 3 of the Italian Consumer Code, and the lot sold can be deemed a "consumer good" within the meaning of Articles 128 et seq., of the Italian Consumer Code, such lots sold through Finarte are covered by the legal guarantee of conformity provided for in Articles 128-135 of the Italian Consumer Code ("**Legal Guarantee**").

15.2 The Legal Guarantee is reserved for consumers. It therefore applies only to anyone who has bought a lot for purposes unrelated to his/her business, commercial, craft or professional activities.

15.3 The Seller is liable to the consumer Buyer for any lack of conformity existing at the time of delivery of the product "consumer good" that becomes apparent within two (2) years of that delivery. The lack of conformity must be reported to the Seller, under penalty of forfeiture of the guarantee, within two (2) months of the date of which it was discovered. Unless proved otherwise, it is assumed that any lack of conformity which becomes apparent within six (6) months of delivery of the product already existed on the delivery date, unless such assumption is incompatible with the nature of the product or with the nature of the lack of conformity. From the seventh month following the delivery of the lot, it becomes the consumer's burden to prove that the defect existed at the time of delivery. In order to avail himself/herself of the Legal Guarantee, therefore, the consumer shall first give proof of the date of the sale and the delivery of the lot. To be able to provide this proof, the consumer should, therefore, keep the order confirmation, the purchase invoice or the DDT or any other document suitable to demonstrate the date of purchase and delivery.

15.4 With reference to the definition of "lack of conformity", please refer to the provisions of Article 129, second paragraph, of the Consumer Code. Excluded from the scope of the Legal Guarantee are any defects caused by accidental events or by responsibilities of the Buyer - consumer, or by any use of the lot that is incompatible with its intended use. In this regard, it is specified that all the lots, including those having - either in part or in full - an electrical or mechanical nature, must be considered purely for their artistic, decorative and/or collective value and must not be deemed working.

15.5 In the event of a lack of conformity duly reported in the appropriate terms, the consumer Buyer will be entitled: (i) first, to the repair or replacement of the lot, at his/her discretion, free of charge, unless the remedy requested is objectively impossible or excessively onerous compared to the other; (ii) second (in cases where repair or replacement is impossible or excessively onerous, or the repair or replacement did not take place within a reasonable time or the repair or replacement made previously caused significant inconvenience to the consumer), to a reduction in the price or termination of the contract, at his/her discretion. The remedy requested shall be deemed excessively onerous if it imposes unreasonable costs upon the Seller compared to any other applicable remedy, taking into account: (i) the value that the lot would have if there were no lack of conformity; (ii) the nature of the lack of conformity; (iii) the possibility to implement the alternative remedy without significant inconvenience to the consumer.

15.6 If, during the period of validity of the Legal Guarantee, the lot shows any lack of conformity, the consumer may contact Finarte according to the terms of Article 14. Finarte will promptly reply to any notice of alleged lack of conformity and inform the consumer of the specific procedure to be followed.

16. APPLICABLE LAW AND JURISDICTION

16.1 These General Terms and Conditions of Sale are governed by the laws of Italy.

16.2 Any dispute relating to the application, performance and interpretation of these General Terms and Conditions of Sale shall be submitted to the exclusive jurisdiction of the courts of Milan.

16.3 The above is without prejudice of the applicability to Buyers who are consumers under Article 3 of the Italian Consumer Code and who do not have their habitual residence in Italy of any more favourable and mandatory provisions of the law of the country in which they have their habitual residence. For any dispute relating to the application, performance and interpretation of these General Terms and Conditions of Sale, the court of competent jurisdiction shall be the court of the place where the consumer Buyer resides or is domiciled.

16.4 Furthermore, any consumer Buyer residing in a Member State of the European Union other than Italy may access, for any dispute relating to the application, performance and interpretation of these General Terms and Conditions of Sale, the European Small Claims procedure under Regulation (EC) 861/2007 of the Council of 11 July 2007, provided that the value of the claim, disregarding all interest, expenses and disbursements, does not exceed Euro 2,000.00. The text of the Regulation is available on the website .eur-lex.europa.eu.

16.5 Under Article 141-sexies, paragraph 3 of the Italian Consumer Code, Finarte informs any user who can be classified as a consumer within the meaning of Article 3, first paragraph, a) of the Italian Consumer Code that, in the event he/she has filed a complaint directly with Finarte, as a result of which, however, it was not possible to resolve the dispute arising therefrom, Finarte will provide information about the Alternative Dispute Resolution entity or entities in charge of out-of-court settlement of any dispute concerning the obligations arising from a contract concluded under these General Terms and Conditions of Sale (so-called ADR entities, as specified in Articles 141-bis et seq. of the Italian Consumer Code), specifying whether or not it intends to make use of such entities to resolve the dispute. Finarte also informs any user who can be classified as a consumer within the meaning of Article 3, first paragraph, a) of the Italian Consumer Code that that a European platform for online resolution of consumer disputes has been established (the so-called "ODR platform"). The ODR platform is available at http://ec.europa.eu/consumers/odr/. On the ODR platform, a consumer Buyer may consult the list of ADR bodies, find the link to the website of each of them and start an online dispute resolution procedure for the dispute in which he/she is involved.

17. PERSONAL DATA PROTECTION INFORMATION

17.1 Pursuant to Article 13 of Regulation (EU) 2016/679 ("GDPR"), Finarte – as data controller (hereinafter also "Controller") – informs you that the personal data ("Data") provided by you to Finarte shall be processed lawfully and fairly by the same, mainly through electronic, automated and/or video-recording means (using modalities and devices suitable to ensure the security and confidentiality of the Data), for the following purposes: (a) to perform the obligations of the contracts to which you are a party or for the adoption of any pre-contractual measures taken at your request; (b) to manage the relationship with sellers and buyers (e.g. management of sales proceeds, invoices and shipping operations); (c) to perform any check and assessment concerning the auctioning relationship and the risks associated therewith; (d) to fulfil any tax, accounting and legal obligations and/or orders issued by public bodies; (e) for the purposes of applicable anti-money laundering regulations under Legislative Decree 231/2007, as amended; (f) with reference to video-surveillance systems, for the purposes of protecting the safety of persons and the company's assets; (g) to ascertain, exercise or defend a right in judicial proceedings; (h) to send commercial communications on products and services similar to those already purchased (so-called "soft spam"); (i) subject to your consent, to send advertising and information material on Finarte's products and services by automated systems such as e-mail, fax, sms or MMS, or by postal service or telephone calls with operator; (l) to carry out profiling activities for performance of the activities referred to in (h) and (i) above.

17.2 The provision of Data for the purposes under Article 17.1, (a), (b), (d), (e) is not subject to your consent, it being necessary for

the performance by the Data Controller of its contractual and legal obligations pursuant to Article 6, first paragraph, b) and c) of the GDPR.

17.3 The provision of Data for the purpose under Article 17.1, (c), (f), (g), (h) is not subject to your consent, it being necessary for the purposes of the legitimate interests pursued by the Controller pursuant to Article 6, first paragraph, f) of the GDPR.

17.4 The provision of Data for the purposes under Article 17.1, (i) and (l) is, instead, subject to your consent, pursuant to Article 6, first paragraph, a) of the GDPR. The consent to the processing of Data for such purpose is optional; in case of refusal, it will be impossible for Finarte to carry out the activities specified. For such purposes, Finarte will collect your consent by electronic and/or paper means, e.g. through the Website or the relevant forms.

17.5 The provision of Data is optional. However, the failure to provide Data for the purposes from (a) through (g) will prevent participation in the auction or due performance by Finarte of its obligations; the failure to provide Data for the purposes from (h) through (m) will likewise prevent Finarte from carrying out the activities specified.

17.6 The Data will be processed by Finarte's employees or co-workers as persons in charge of data processing.

17.7 Your Data may also be communicated to the following persons, who will be designated by Finarte as data processors or will act as independent controllers:
(a) any entities (including Public Authorities) having access to personal data by virtue of statutory or administrative provisions;
(b) any companies or third parties in charge of printing, enveloping, shipment and/or delivery services in connection with the lots purchased;
(c) any post offices, couriers or carriers in charge of delivering the lots;
(d) any companies, consultants or professionals in charge of the installation, maintenance, updating and, in general, the management of Finarte's hardware and software, or of whom Finarte avails itself, including the Website;
(e) any companies or internet providers in charge of sending documentation and/or information or advertising material;
(f) any companies in charge of processing and/or sending information or advertising material on behalf of Finarte;
(g) any public and/or private entities, natural persons and/or legal entities (e.g. legal, administrative and fiscal consulting firms, Courts, Chambers of Commerce, Employment Chambers and Offices), if such disclosure is necessary or functional to the due performance of Finarte's obligations.
Your Data will be processed and disseminated, in anonymous and aggregate form only, for statistical or research purposes.

17.8 The Data Controller is Finarte Auctions S.r.l., with offices in via Paolo Sarpi 6, (20154) Milan, Italy, to which any requests or demands in connection with the processing of Data may be made by sending an email to info@finarte.it. . An up-to-date list of any data controllers is available, on written request, at Finarte's registered offices.

17.9 Data will be retained for a maximum period of time corresponding to the period of the statute of limitations for the rights enforceable by Finarte, as applicable from time to time. If Data are processed for marketing and profiling purposes under i) and l), Data shall be stored for a maximum period of time equal to, respectively, 24 and 12 months. Images collected through video-surveillance systems shall be retained for a maximum of 24 hours following their collection, without prejudice to special needs for further retention in connection with public holidays or closure of offices, or where it is necessary to comply with a specific investigation request from the judicial authority or the judicial police.

17.10 Pursuant to Articles 13 and 15 et seq. of the GDPR, you have the right, inter alia:
(a) to obtain confirmation that processing of personal data concerning you is or is not in progress;
(b) if a processing is in progress, to obtain access Data and information relating to the processing and request a copy of personal data;
(c) to obtain the correction of inaccurate Data and the integration of incomplete Data;
(d) if any of the conditions foreseen by Article 17 of the GDPR is met, to obtain cancellation of the Data concerning you;
(e) to obtain, in the cases provided for by Article 18 of the GDPR, the restriction of processing;
(f) if the conditions set forth in Article 20 of the GDPR are met, to receive Data concerning you in a structured format, commonly used and readable by automatic devices and request their transmission to another Controller, if technically feasible;
(g) to object, at any time, wholly or partially, to processing of Data for marketing purposes. Objection to processing through automated contact means also includes sending commercial communications by postal service or telephone calls with operator, without prejudice to the possibility to partially exercise such right, for example by objecting only to processing done by automated communication systems;
(h) to object, at any time, to processing of Data done to pursue a legitimate interest of the Controller, provided that there are no legitimate reasons for doing the processing prevailing on the interests, rights and freedoms of the data subject, or for ascertaining, exercising or defending any right in judicial proceedings;
(i) to withdraw your consent at any time, without prejudice to the lawfulness of the processing that occurred prior to the withdrawal.
(j) to lodge a complaint with the Personal Data Protection Authority, according to the terms specified in the Authority's website, accessible at the address www.garanteprivacy.it ;
The aforesaid rights may be exercised by making an email request to the Controller to the following address: **info@finarte.it.**

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ABSENTEE / TELEPHONE BIDDING
N°6020
African Art
14 October 2020

☐ Absentee bidding ☐ Telephone bidding
(Please thick the relevant option)

All bids must be received within 24 hours before the start of the sale and sent to:

Finarte Auctions S.r.l.
Via Paolo Sarpi 6
20154 Milan
Tel.: +39 02 3363801
Fax :+39 0228093761
Email: info@finarte.it

Finarte reserves the right not to accept bids that are not received within 24 hours before the start of the sale.

Paddle number (for office use only)

Notice to bidders
Please attach hereto a copy of your identity card or passport. Corporate clients should provide a copy of their articles of association together with a letter of authority authorizing them to bid on the company's behalf. Failure to provide said documentation may result in your bids not being processed. For high value lots you may be asked to provide a bank reference.

I, the undersigned First name and last name/Company ______________________

Client number ______________________

Address ______________________

City ______________________ Postcode ______________________

E-mail ______________________ Telephone ______________________

Fiscal code – VAT number ______________________

by signing this form, declare that I have read and fully accept the General Conditions of Sale delivered to me by Finarte S.p.A. and printed in the auction catalogue, published on **Finarte Auctions S.r.l.** ("Finarte") website and posted in the auction room, and authorize Finarte to:
(a) bid on my behalf at the above sale for the following lot(s) up to the price(s) set out below;
(b) contact me by telephone - at the telephone number indicated above - when the following lot(s) will be offered for sale in order to be able to make one or more telephone bids. Should Finarte be unable to contact me by telephone or the line break down during the sale, Finarte may execute the covering bid(s) listed below on my behalf.

LOT *N°*	**ITEM**	**ABSENTEE BID (EURO)** (buyer's premium excluded)	***COVERING BID** (€)* (OPTIONAL)

*The maximum bid amount (excluding premium) that Finarte S.p.A. is authorised to execute only if Finarte is unable to reach the client by telephone or if the line breaks down during the sale.
I, the undersigned, understand that the telephone bidding may be recorded.
For further bids, please submit a separate form.
Telephone bids: (i) referring to lots whose minimum pre-sale estimate indicated in the catalogue is less than Euro 100,00; (ii) for an amount lower than the minimum pre-sale estimate, shall not be accepted.

Signature ______________________ **Place, date and time** ______________________

I, the undersigned, declare to specifically approve, pursuant to Article 1341 of the Italian Civil Code, the following clauses of the General Terms and Conditions of Sale: 2.8. (limitation of liability for data shown on video screen); 2.9 (limitation of liability for damages incurred during the display of lots); 4.1.6 (right of Finarte to refuse any person from participating in the auction); 4.1.12 (right of the auctioneer); 4.1.13 (limitation of liability for video screen); 4.2.5 (right of Finarte to refuse the agent from participating in the auction); 4.3.5 (right of Finarte not to accept written bids which are deemed not sufficiently clear or incomplete); 4.3.8 (exclusion of liability for written bids for unlimited amounts or for an unspecified amount); 4.4.6 (limitation of liability for telephone bids); 4.4.7 (validity of telephone bids); 4.4.8 (validity of telephone bids); 4.5.6. (limitation of liability for the website); 4.5.7 (limitation of liability for the website); 5.6 (restrictions to termination in case of "counterfeiting"); 6 (Buyer's obligations and Finarte's liability to Buyers); 7.11 (retention of title); 7.12 (express termination clause); 7.13 (effects of late payment by the Buyer); 7.14 (effects of non-payment or late payment by the Buyer); 8.6 (consequences of late collection); 9.1. (transfer of risk); 9.2 (limitation of liability); 9.3 (limitation of liability for damage to the frame or the glass); 9.4 (limitation of liability for force majeure events); 10.3 (limitation of liability for packaging and shipment); 16 (applicable law and jurisdiction).

Signature ______________________**Place and date**______________________

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I have read and understood the information on the processing of personal data, contained in Article 17 of the General Terms and Conditions of Sale published in the catalogue of Finarte S.p.A. and issued in accordance with Article 13 of Regulation (EU) 2016/679 and
☐ **I give consent** ☐ **I do not give consent**

for advertising and information material on products and services of Finarte to be sent by means of automated systems, such as e-mail, fax, SMS or MMS, or by postal service or telephone calls with operator
☐ **I give consent** ☐ **I do not give consent**

to the processing of data for profiling activities aimed at sending commercial communications on products and services similar to those already purchased (so-called "soft spam"), as well as for advertising and information material on products and services of Finarte to be sent by means of automated systems, such as e-mail, fax, SMS or MMS, or by postal service or telephone calls with operator .

Signature______________________ **Place and date**______________________

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Pursuant to and for the purposes of Legislative Decree 231/2007 containing, among other things, measures on the prevention and combating of money laundering, aware of the criminal and civil liabilities as well as of the administrative effects deriving from making false or incomplete declarations, I, the undersigned represent and warrant that:
1. I am acting personally, or – if acting on behalf of third parties – I am acting exclusively in the name and on behalf of the person indicated in the power of attorney supplied to Finarte S.p.A.;
2. that the funds that I will use in the event of an award are not of an illegal origin;
3. if the undersigned is a legal entity, the beneficial owner is

Mr. ______________________

fiscal code ______________________

born in ______________________ **on** ______________________

residing in ______________________

(If there is more than one beneficial owner, please inform Finarte so that it can provide you with a form with more boxes.)
4. neither the undersigned nor the beneficial owner of the undersigned is a Politically Exposed Person, or a family member of a Politically Exposed Person, or a person known to be close associate with a Politically Exposed Person .

Signature ______________________**Place and date** ______________________

1) Pursuant to Article 20, paragraphs 1 to 5, of Legislative Decree 231/2007, the criteria for determining the beneficial ownership of clients other than natural persons are as follows: *"1. For clients other than natural persons the beneficial owner is the natural person or persons to whom direct or indirect ownership or control of the entity is ultimately attributable. 2. If the client is a joint-stock company: a) the ownership of more than 25 per cent of the client's capital, held by a natural person, is considered as direct ownership; b) the ownership of more than 25 per cent of the client's capital, held through subsidiaries, trust companies or third parties, is considered as indirect ownership. 3. In cases where an examination of the ownership structure does not allow the unambiguous identification of the natural person or persons to whom the direct or indirect ownership of the entity is attributable, the beneficial owner is the natural person or persons to whom the control of the entity is ultimately attributable by virtue of: a) control of the majority of the votes exercisable in ordinary shareholders' meetings; b) control of votes sufficient to exercise a dominant influence in ordinary shareholders' meetings; c) the existence of particular contractual obligations that allow the exercise of a dominant influence. 4 In the event that the client is a private legal entity, as per Presidential Decree No. 361 of 10 February 2000, the following are cumulatively identified as beneficial owners: a) the founders, if alive; b) the beneficiaries, if identified or easily identifiable; c) the holders of management and administration functions. 5. Where the application of the criteria set out in the preceding paragraphs does not enable one or more beneficial owners to be clearly identified, the beneficial owner(s) shall correspond to the natural person(s) holding, in accordance with their respective organisational or statutory structures, legal representation, administration or management powers of the company or client in any case other than the natural person".*
2) Pursuant to Article 1, lett. dd), paragraph 2, of Legislative Decree 231/2007: *"**A) POLITICALLY EXPOSED PERSONS:** are natural persons who hold office or have ceased to hold office for less than one year as: (a) President of the Republic, Prime Minister, Minister, Deputy Minister and Undersecretary, President of the Region, Regional Minister, Mayor of a provincial capital or metropolitan city, Mayor of a municipality with a population of not less than 15,000 inhabitants and similar offices in foreign States; (b) Member of Parliament, Senator, Member of the European Parliament, Regional Councilor and similar offices in foreign States; (c) Member of the central governing bodies of political parties;.(d) Judge of the Constitutional Court, magistrate of the Court of Cassation or the Court of Auditors, State Councilor and other members of the Administrative Council of Justice for the Region of Sicily and similar offices in foreign States; (e) Member of the governing bodies of central banks and independent authorities; (f) Ambassador, Chargé d'Affaires or equivalent offices in foreign States, senior officer in the armed forces or equivalent offices in foreign States; (g) member of the administrative, management or control bodies of companies controlled, even indirectly, by the Italian State or by a foreign State or companies in which the Regions, provincial capitals and metropolitan cities and municipalities with a total population of not less than 15.000 inhabitants hold a majority or total interest; (h) general manager of ASL (Local Health Authorities) and of a hospital, university hospital and other bodies of the national health service; (i) director, deputy director and member of the management body or person performing equivalent functions in international organizations; **B) FAMILY MEMBERS**: are (a) parents and spouse; (b) the person bound to the politically exposed person in a civil partnership or de facto cohabitation or similar institutions; (c) children and their spouses; (d) persons bound to children in a civil partnership or de facto cohabitation or similar institutions; **C) PERSONS KNOWN TO BE CLOSE ASSOCIATES WITH A POLITICALLY EXPOSED PERSON**: are (a) natural persons who, under this Decree, hold jointly with politically exposed person the beneficial ownership of legal entities , trusts and similar legal institutions or entertain close business relationships with the politically exposed person; (b) natural persons who hold only formally the total control of an entity known to have been incorporated, de facto, in the interest and for the benefit of a politically exposed person*".


Finarte





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